MUSICAL

COURIER

INCENTIVES

for the Symphonic and Concert Composer

If the contemporary Broadway theatre were to perform only the works of Shakespeare and other Elizabethan writers, today's shortage of theatres for the legitimate drama would not exist since only a small segment of the public would attend. This would not add to 20th century culture.

Yet in the American musical world, programs of symphony orchestras show just such a situation, despite voices raised in support of contemporary music.

Oftentimes this music is controversial. We in ASCAP do not favor any particular school. We do feel, however, that the creation of new works suitable for performance by symphony orchestras must be encouraged, if we, as a Nation, are to be known for culture as well as for material accomplishments.

We do not urge, of course, that the works of the masters be abandoned. They are as much a part of the contemporary scene as are the works of the great painters and sculptors that grace our museums. But we cannot build for the future without stimulating and encouraging contemporary creative talent.

We Americans can be proud that many works of our serious composers are also performed with a fair degree of regularity abroad, proving the maturity and wide acceptance of American composers.

A musical composition cannot become established without repeated performances, and every performance of an American work also helps to support the composer, thus encouraging him to new endeavors. We in the Society will do our part to see that the future of these talented Americans becomes increasingly brighter.

musical COURIER

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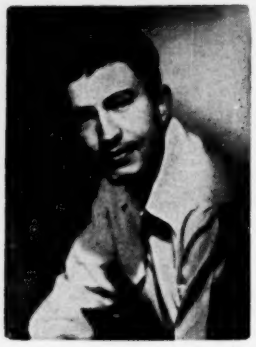
Seventy-fourth Year
December 1, 1954



FROM THE EDITOR'S DESK...

Notes For a Young Pianist

■ On several occasions we have given a word of advice to the young singer, but after reading Mr. Kirshbaum's excellent article in this issue (page 10) we realize that very little has been said in these pages about the problems confronting the young pianist. If the singer's road to success is strewn with obstacles, that of the pianist is very nearly impassable, and we confess there are no panaceas up our sleeve. The difficulties presented by Mr. Kirshbaum are two well known to be lightly brushed aside.

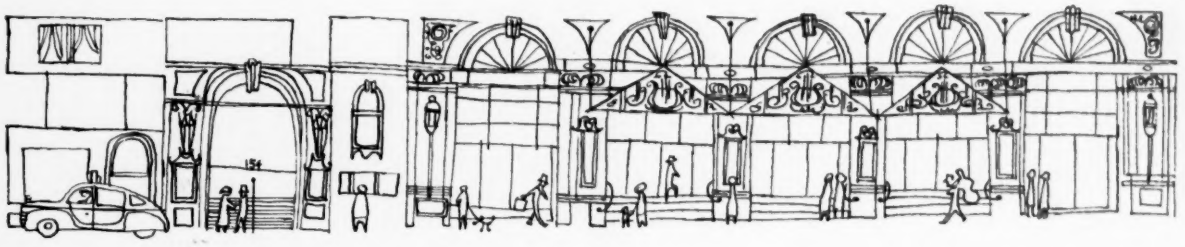
Disturbing as the picture is, however, we must point to several facts that are easily overlooked. Of the staggering number of talented and ambitious pianists pouring out of our colleges and studios, only a handful will ever make the grade. All of the blame is certainly not deserved by an "apathetic" or "uneducated" public. In the first place, far too many pianists make their debuts prematurely. The effect of an unsuccessful debut on the artist can kill any future promise he might have realized by throwing him into a mood of depression or bitterness from which he will never fully recover and for which he is apt to blame everyone and everything except his own deficiencies. Technical brilliance today is not enough—indeed, it can be taken for granted in an age surfeited with keyboard pyrotechnics. True musicianship, on the other hand, is as rare today as it has always been, and the true artist knows that the debut recital is only the beginning of the road.

As Mr. Kirshbaum points out, even a successful New York debut is no guarantee of continuing success. Financial problems, managerial strictures, as well as personal and artistic limitations enter into the picture. Even the teaching profession does not present unlimited opportunities, and does require special aptitudes and preparation. The field of accompanying offers attractive possibilities to those temperamentally able to submit to the self-effacement inherent in this kind of work. Coaching is another outlet, though here again a special affinity is necessary as well as broad and sensitive musicianship. Another suggestion we offer with some hesitancy. Some friends of ours have notified us of two nightclub openings—one in Philadelphia ($175 weekly) and one in Texas ($116 weekly). Both positions—and there are many more like them—require a suitable classical repertoire in addition to the usual popular and semi-popular fare. (Highest minimum scale obtains in New York City—$125 for six nights work.) Accompanying, coaching, and nightclub pianism are possibilities that ought to be considered after a severe case of debutitis, but preferably before.

Those who cannot accept the subordination involved in each of these professional fields are encouraged to consider the growing trend toward decentralization in music as well as all other areas of life today. Considerable possibilities are open to the young pianist who establishes himself locally as a teacher or performer and then enlarges his activities to include recital and concert work. Where there is less competition there is a better chance to establish a solid reputation and enjoy that sense of accomplishment that is as necessary to artistic growth as to any other kind. Moreover, the true artist will discover that distinction in his work need not stop with the geographical limits of one small area, and the merely competent performer will have discovered his limitations and come to terms with them.

Gid H. Waldorf

ALONG 57th STREET

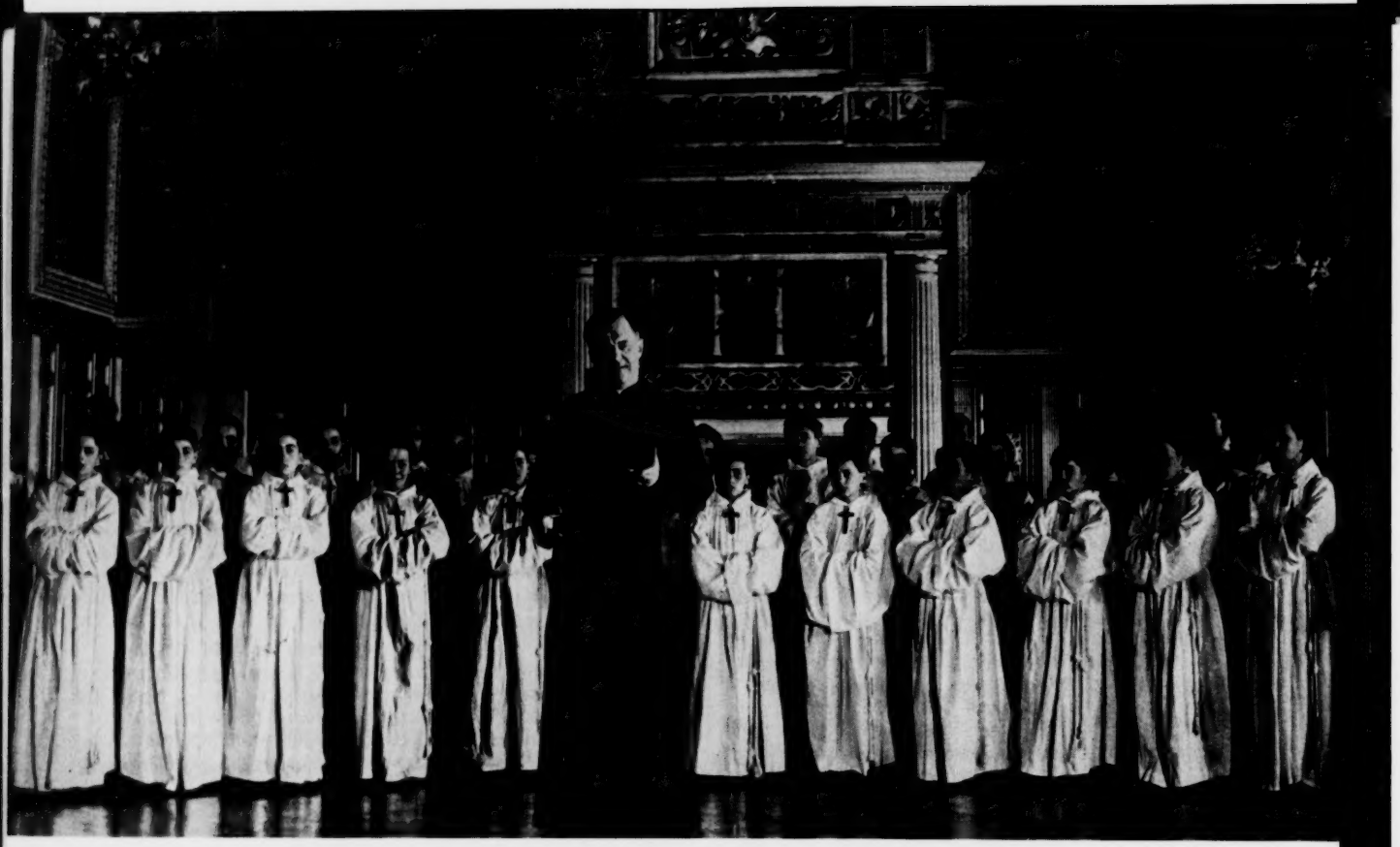


■ This time there's a rumor along 57th Street which surely pleases all who hear it. The rumor: **Maryla Jonas,** after some years of illness, is beginning to see sunshine ahead. Recently, we are told on good authority, she has been piano-curious again, and that can only mean that headliner Jonas seriously thinks she is well enough to resume her career. As far as we can remember, the last Jonas Manhattan concert was on Dec. 3, 1951—much too long ago. So it's good luck to Maryla Jonas and all sorts of happy wishes for the future. . . . Now, here's a welcome communication from **Ethel Aaron** of Constance Hope's office. Miss or Mrs. Aaron sends her message to Mr. or Miss Ubiquitous (sex will enter in, won't it?) Here's the communique, precisely as we received it—for, as you all know, Ubiquitous publishes all communications exactly as he or she (or even *they*) receive them: "Exclusive: The Three 'P's' of the Constance Hope office—**Pons Peerce,** and **Perez** (Lily, Jan and Dolores)—are each, in a special way, debutant." (Ubiquitous note: We have heard of pregnant used this way, but never debutant—however we like this usage.) "Miss Pons debuts her new house in Palm Springs, midway between concert tour and Metropolitan appearances; Jan Peerce debuted in 'Faust' on Nov. 18 at the 'Met'; and Dolores Perez bowed at her first American concert at Carnegie Hall, Dec. 5." (Ubiquitous note: We said that we print what we get as we get it. If Ethel Aaron has a crystal ball attachment and can see Dec. 5, bully for her. Also we hope that she will continue to utilize her future-seeing eye for us.) "The Liverpool and London papers have been eulogizing **Efrem Kurtz** during his current appearances there with 'raves.' One London critic went so far as to send Mr. Kurtz a highly complimentary review when a newspaper strike prevented its publication. Charming fellows, these London critics." (Ubiquitous note: And not only charming fellows but pretty enterprising, too.) **"Maria Gambarelli** did a repeat performance in 'Thais' on TV in 'Opera Cameos.' Is that why she was so deep in talk with **Mary Garden,** one of the greatest Thaises of all time, in front of Carnegie Hall?" And that's what Ethel Aaron sent, bless her. She could have sent more, such as a full report of what went on at the Friday evening dinner **Mrs. Doctor Berliner** and **Mister Doctor Berliner** gave recently. Among those present were **Mr. and Mrs. Gene Raymond** (Mrs. R as beautiful as ever and even more charming); Bidu Sayao, Danise, and all sorts of representatives of several glamorous *mondes.*

■ Don't forget that British pianist **Moura Lympany** should be playing her 25th anniversary recital at Carnegie Hall, come Sunday evening, Dec. 12. Congratulations to Moura Lympany. . . . All sorts of good wishes to **Leontyne Price** when she does that Tosca on TV. We were delighted at the enormous turnout for Leontyne's Town Hall debut: the place was packed, and the tremendous audience loved every careful, musical note she sang. Miss Price also happens to be one of the most beautiful women in public life, so she was not only a pleasure to the ears but an entrancement to the eyes. Even **Carl Van Vechten,** one of the great music chronicleers of our day, came out for this debut and was visibly ravished. Why doesn't he write his memoirs? And why doesn't **Madame Eva Gauthier** (she was at the Price debut) write hers? Madame Gauthier has had one of the most fascinating lives of our times—what with a career almost as long as Mary Garden's, and probably knowing even more, or at least just as many great people.

■ We give you the following bits from an NBC Radio release because we think that you will be as wryly interested as we were when they were passed on to us. The release is headed: " 'Thy Kingdom Come,' Non-Sectarian Program of Music of the Church, to start on NBC Radio Network." Then it says: "Modern Production Designed for Mass Appeal To Be Featured. . . ." It explains: ". . . The music, using 'big sound' and modern-day production, will be arranged and conducted by **Harriss Hubble.** It will be designed for mass appeal while maintaining throughout a reverence to the material. . . . No one has ever heard church music presented quite like this before. . . . This fresh and frankly unorthodox way of presenting religion on the air is the brainchild of Harriss Hubble, a composer and arranger who has dreamed for more than 20 years of this type of presentation for church music. . . . A typical broadcast will open with what Hubble calls a 'rouser' ('Fling Out the Banners!') followed by a devotional hymn ('Rock of Ages'). Narration from the Scriptures, largely from the Psalms, will lead into a majestic hymn 'Our, God, Our Help in Ages Past'). Next will come a medley of three favorites, usually gospel hymns of a joyous nature ('We've a Song to Be Sung to the Nations'). A closing selection will emphasize what Hubble calls 'God working through man' ('The Lord's Prayer'). The program will be presented by the NBC Radio network in cooperation with the National Council of Churches, and is made possible by the Presbyterian Church, U.S.A. It will originate live from NBC's Studios in Radio City, New York. There will be an invited studio audience, but no audience participation." We appreciate the last three words, especially.

■ Social note: the Met's second "Meistersinger" seemed to be Mianhattan's old guard's formal opening. Disdaining the Met's antipasto opening, the old guard turned up bejewelled, befeathered, befurred, and bemused with one another—for the following Monday night's performance, and we mean night's. . . . This performance went on, as it should, for hours. And we saw more white ties than we have seen since the crash. About **Lisa della Casa.** She has a sweet voice and she sings the most elegant Strauss (Richard, of course), even when she's singing Wagner. This trick adds an unexpected dimension to her Eva, sort of gives you a double exposure. . . . And that's all, save to remind you that the easiest way to Christmas shop this year is to give music-loving friends and relations a subscription to—guess what?—that's right: the *Musical Courier.* After all, we enjoy being paid regularly. UBIQUITOUS



the Little Singers

"LES PETITS CHANTEURS A LA CROIX DE BOIS"

By MARY CRAIG

"I SALUTE you," writes Dwight D. Eisenhower to Monsignor Maillet, Director of Les Petits Chanteurs à la Croix de Bois. "I am keenly aware of the great humanitarian work you have performed. The reputation of your choir has spread across the seas and no one who has heard it will ever forget the experience."

And there's quite a story behind it. These are just small boys; little fellows from impoverished homes; boys who might otherwise have run wild as young wolves through the crowded *rues* of old Paris, where the underprivileged fight for mere existence. Some are more gifted than others, of course, but all have shining morning faces, a love for beauty, and a clean outlook on life ahead. They hardly ever quarrel, said one of the boys. "If we do Monsignor [Maillet] gets upset and we want to make him happy, so we patch it up. Anyway, it isn't like a school, it's like a home—we are never punished." There is one pet story that has come down through the years. Monsignor Maillet in parting two vigorous disputants, took one of the scrappers aside to reason with him over the mastery of anger and the Christian virtue of forgiveness. Rage quieted, calm restored, Monsignor said, "Are you now ready to forgive?" "Oh yes," replied the admonished champion, "but, please—will you let me just beat him up first?"

In the year 1907, before the lights began to go out across the world, two young men of Paris' Left Bank commenced a discussion of Pius X's *Motu Proprio* (a pronouncement on liturgical and ancient church music). To try out its views about Gregorian Chant, plainsong, and Palestrinian works, they decided to organize a singing group. Fired with enthusiasm, they soon dreamed of enrolling lads from all the *faubourgs* of Paris and of sending the trained group as evangelists of music throughout the city, the country, and eventually to other lands to spread the appreciation and beauty of the music of the church.

In the Vaugirard district of Paris seven or eight students united and pooled their wealth—all of 60 francs ($12), although one of the founder lads was the Duke of Trevise, another the Count de Montesquiou. The original plan was to attract neighborhood boys of all ranks, especially those whose lives included no opportunities for the luxuries of art and higher education. Not many responded at first; but undaunted, the students sponsoring the project rented a building (I believe it was part of a garage), purchased a rickety harmonium, recruited prospective singers, and started regular practice with only three or four boys showing up for the first rehearsal. They selected a white robe with the insignia of a simple, small wooden cross for the choir uniform as the news spread and enthusiasm brought others to the meetings. In less than a year *Les petits chanteurs à la croix de bois* were famous, having sung more than 120 services in the various churches of Paris and its suburbs.

Up to this time the School was a sort of musical charity. The children in the neighborhood lived with their families—if such they had—and came in after regular school classes to learn to sing. They enjoyed a play period on Thursdays, usually sang at some church on Sunday, and were provided, at school expense, with a country vacation in summer. The young student founders handled all of the school direction. Since they were laymen, they engaged a chaplain—who was, however, neither teacher nor manager. Soon the *Petits Chanteurs* began to attract the press; the first printed recognition of their unique achievement was an article written by Henri Lavedan in *L'illustration.*

Two World Wars and 6,000 concerts later, it took a library of massive volumes to hold the press-clippings on the Little Singers. They lost much in the years 1914-18, but their fame was firmly established in France, Belgium, and Switzerland.

Father Maillet comes into the story briefly in 1917 when, as he says, "returning in rather poor condition from a stay in the trenches at Champagne," he entered the Great Seminary of Paris, where he met one of the original founders of the Choir, Father Rebuffat, who was recuperating from severe wounds. This Seminarian spoke of the plan and the great promise of the venture. Father Maillet relates that the thought of white-robed children singing and conveying the message of faith and joy became deeply engraved on his mind and heart. Shortly after his ordination in 1921 he organized a boys choir in the Parish Church in Belleville. "It was a small group with no pretensions," he said, "but it drew its inspiration from the original school."

s of Paris

When the school in Vaugirard, though battling courageously, were confronted with "obstacles," His Eminence Cardinal Dubois, then Archbishop of Paris, suggested, with the support of the directors, a merger with the Belleville group. The school grew into a resident home, became affiliated with Boy Scout work, inaugurated new activities and studies. To the simple religious repertoire was added music for mixed choir (men and boys), folk songs, and the great secular treasures of Renaissance composition.

The primary idea was that the Choir should travel with their song programs. And travel they did, from church to church and to the concert halls of Continental Europe. Summers, the lads went on pilgrimages to Lourdes, or to the mountains for health and recreation. In 1931 came the first ocean voyage—to America. Instantaneous success here won universal laurels for the Choir. Happy years followed. Cantatas, anthems, and contemporary songs were included in the programs. Great composers like Milhaud and Poulenc wrote special music for the Little Singers.

Then came the tragedy of 1939. Battle and deportation camps reduced their roster. Leading his flock from the debacle which was Paris, Monsignor Maillet settled his lads into a sort of *en famille* life in Lyons. Circumstances were difficult, but song did not perish.

A major development of the work of the Little Singers has been the voluntary affiliation of other boy choir groups who wish to maintain contact with the school in Paris. There are now more than 2,000 choir organizations in the international federation called the Pueri Cantores (Singing Boys). The by-laws of the parent association have been approved by the Holy See, and the members carry out the ideals of music set forth in Pius X's *Motu Proprio.* In 60 countries from every continent more than 100,000 lads are now joined in fraternal understanding, friendship, and true fellowship through the singing of sacred and secular songs. The fifth World Congress of Singing Boys was held this year, April 2-25, in Rome, with over 4,500 boys from 20 different countries in attendance. In its work the International Federation acts as a clearing house for the dissemination of information on liturgical music, helps to standardize the repertoire among the choirs, distributes music, and publishes a bulletin of information and news. The Federation advocates singing groups as a means of education and with the hope of combatting child neglect and juvenile delinquency. Pius XII, bestowing upon the Little Singers his Apostolic Blessing, inscribed a letter wishing for them that their school may extend its branches to shelter a constantly increasing number of Little Singers—as the great tree of the forest stretches out to shelter innumerable birds of the sky.

Father Maillet, now Monsignor, is a magician, asserts Darius Milhaud—"The school is a miracle of faith tenacity, enthusiasm and talent. Boundless too is its fame, since Father Maillet has shepherded his little group to the four corners of the earth, greatly contributing to the artistic and moral prestige of France."

Yet the rules are simple. They have no money, save what they earn by singing. Membership is completely open. A child, between the ages of 12 and 15, is admitted after a vocal examination, kept free of charge, tutored, fed, lodged, dressed in the best possible manner, and encouraged to develop resources of self-respect and maintainance. He remains always in contact with the School. Very few boys have lost touch. Today in Paris a 150-voice men's choir of former pupils is available for participation in concerts. They come back like homing birds even when duties and difficulties of adult life impede—especially when there are problems.

Perhaps the influence and stability of the School for Little Singers is best told in a letter from a 13-year-old lad named Pierre. "I knew about the Little Singers from hearing them on the radio and seeing them in the film 'A Cage of Nightingales.' One day my mother read in the paper that the School was looking for new members. I didn't know how to sing very well, but I liked to sing, and I wanted to wear a white robe with a little wooden cross like the others. Mother and I went to the Rue Eugène-Flachat where the Little Singers of Paris live. I was given an examination—not a very hard one—and several days later I was accepted.

"I went back, by myself this time, to the beautiful

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house in a garden. It looked small to hold 40 boys and the offices of the International Federation. That is how my life as a Little Singer began. It's a life like that of any boy my age in Paris. We go to classes, afterwards we play ball or other games in the courtyard. On rainy days we have the recreation room with games and books. Our dining hall has murals, drawn by one of the former boys, illustrating all the old French songs we sing. There is a beautiful chapel and every day there is a singing rehearsal. I never thought it would be so hard to learn to sing, to vocalize, to learn all the pieces in so many different languages. When we've done good work, we have a movie or watch television in the evening.

"It is very funny to be in another country. In New York the motor police with sirens rode ahead of our bus and the Mayor said 'How are you?' I can go around in London, Rome or Madrid too. I have to talk with signs but the people understand me. I am very happy being a Little Singer. I don't know how to say it very well but I like everything about it.

"And it seems funny to me that I, a little boy from Montmartre, with my voice and the voices of my friends, can bring alive music that was written so long ago and that without us would remain just notes printed on paper.

"Often when I sing I think of all the little boys in the world who are singing the way I do the same songs, and I feel as close to them as I was in Rome—actually, in the Basilica of St. Peter's where I sang the Papal Mass with little Americans, Canadians, Spaniards and Germans beside me."

I'd like to add one more story about another Little Singer. His name was Urbain. He was already in his teens when a classmate brought him by chance to the School. Nothing about him suggested that he would ever be a Little Singer. His voice had begun to change, and already he had begun to sound like a Swiss yodeler, soprano one minute and bass the next. Besides which, the boy, while not having been raised in an atmosphere which was hostile toward Christianity, had never been baptized.

In spite of this, he was immediately attracted to the atmosphere of friendliness and understanding that reigned over the school. Placed in the auxiliaries at first, he lost no time in proving himself an especially worthy member. Providence had given him natural ability as a leader. In a few years he had become a coach, and showed an astonishing concern for his responsibilities. As an impromptu speaker he showed genuine talent, he could organize wonderful games, he was an inexhaustible storyteller, and he acted as a friendly counsellor to the boys,

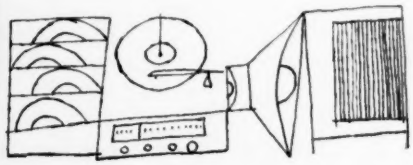
At the same time, the musical life captured his interest. One day, with his mother's permission, he asked for baptism, and during a vacation period, received it in the beautiful Romanesque church of Veulettes. His warm baritone voice soon earned him a place in the choir. But it was the liturgy, most of all, that won him over. He became "head man" at the school, and there are many who still remember the tall boy, so quiet and dignified, who led the long white line of Little Singers.

Everything went so well that, before long, Urbain had become not only the leader of the boys, but one of the secretaries and organizers of the School. It was in this capacity that in 1935 he organized the second voyage of the Little Singers of the Wooden Cross to Canada and the United States.

The young teenager became a man who, keeping his youthful spirit, threw himself into life as into a magnificent adventure. Then came war. Mobilized on the 28th of August, 1939, he left with his regiment for the German front. One evening he learned that his regiment was ordered to attack the Saar Basin the next day. As an infantry sergeant, he would be in the front ranks. He took one of his friends aside, one who, like himself, had been a Boy Scout. Together they recited that admirable prayer of the Scouts of France: "Lord, teach me to be generous, to give without reckoning, to fight without thought of wounds, to give of myself with no other payment except that of knowing that I do your holy will. . . ."

The following night the Regiment crossed the Saar River. Urbain was in the front of the first landing raft. The fierce battle began. After an advance of several miles, the Germans attacked. A volley of machine-gun fire flung him to the ground, mortally wounded. The next day the French, who captured the ground, found him dead, his back against a tree, and they buried him in a little German village.

Not only his memory remains—a magnificent example to the Little Singers. Sometimes an unruly lad will miraculously undergo a change of heart, in the corridor or at chapel, a friendly hand is felt upon his shoulder, his tempests are quieted. And the elders in the group will fancy that they hear the echo of a deep-toned voice in an *"Exultate."*



HI FI AND MUSIC

By EDWARD TATNALL CANBY

For Christmas: The Spectacular

As we all know, Christmas begins the day after Thanksgiving, at least in the stores and on the radio and TV. Most magazines dutifully run their Xmas suggestions in early November, along with the Post Office's reminders about early mailing. If you are planning to invade a local record shop and you expect to have no more than a couple of minutes of sales attention, where should you concentrate your attention?

There's one outstanding category this year that has suddenly reached full flower after a long, slow blossoming. Let's call it "The Spectacular." That is, an album that contains not only the necessary records to provide sound, but also a vast array of material for the eye—background information of a much more extensive sort than in the past, notes on the music, on the performers, on the composer, specially commissioned essays by well-known writers, studies by musicological experts, appreciations by famous figures, not to mention profuse photographs of performers, performances, ballet scenes, and opera stagings, historical scenes, plus reproductions of all manner of paintings, prints, engravings, sculpture. Beyond all this, there is a new sense for the décor proper, the "layout" of the album and contents, which is slowly but surely making the record album an art medium in itself, for the eye and even the touch.

Let me list some of the numerous recent items of the sort that come to mind, as a cross-section of the kind of gift I mean.

Opera is the first thought, since operas were the first musical works to achieve LP albumdom with decorations. The décor is fancier now, the accompanying information (including the all-important libretto in the original *and* in translation) more useful and interesting. You can follow an opera line by line, word by word, on records—something you cannot do in any opera house unless you are extremely familiar with the work and/or a linguist. Look at RCA Victor's *Falstaff* (Verdi), *La Vida Breve* (De Falla) as recent unusual examples, among dozens.

Most suitable of all the stage-drama forms is the ballet, for the combination of dance, scenery, and music invites artistic participation all round, from photographers and writers to the album booklet and cover designers. A most interesting new Spectacular—to cite RCA Victor once more (this company is presently in the vanguard)—is called simply *The Ballet*, and comes in a gorgeous book-type album with a useful plastic loose-leaf binding inside and a fine collection of full-sized photographs, plus extensive commentary. The recordings constitute a collection of both old and new performances. Bartok's *The Wooden Prince* is an early Bartok ballet score (loud, hi-fi, and very long) presented in a good-looking Spectacular album with separate booklet. Tchaikovsky's complete *Nutcracker* ballet will be found in a toothsome candy-stripe album from Mercury with plenty of trimming, not to mention hi-fi sound.

Much out-of-the-way ballet music is also available; two versions of Stravinsky's "choreographic cantata," *Les Noces*, are now available, paired with different works by the same composer. Both contain the complete text in English, one being sung in English, the other in Russian.

Oratorio and its relatives offer another big field for the Spectacular. *The Damnation of Faust* (Berlioz), again RCA Victor, is a recent example, as is the Verdi *Requiem* from the same company, boxed with a booklet of comment illustrated with stunning off-brown reproductions of details from Renaissance paintings. (Toscanini version.) There are song spectaculars too: see Vanguard's *The Art of Roland Hayes*.

There's plenty of older music in the new format. The Haydn Society has several splendid examples, notably the fine album *Italian Classical Symphonists*, full of obscure but lovely 18th-Century works for chamber orchestra, and the *Masterpieces of Music Before 1750*, sold to illustrate in sound a book with the same title that contains the printed music, complete, plus comment. Vox has a similar album, the book-style edition of Vivaldi's *La Stravaganza*, a round dozen "new" concertos very beautifully played; a second volume of the same sort has a group of similar concerti, for violin, by Torelli.

Symphonies? You can get the nine Beethovens by Toscanini—still another RCA Victor—and, brand new, a superb and physically beautiful album, decorated in the late 19th-Century style, of the four symphonies of Brahms plus other works under Bruno Walter, a Columbia album.

Finally—to call an arbitrary halt—there are assorted stunt Spectaculars of many sorts. Westminister's Lab Series hi-fi record of the Capriccios, *Espagnol* and *Italien*, comes in a heavy leather-like plastic bag with a zipper closing, with more plastic inside and an interesting descriptive booklet; Capitol still sells its pioneer hi-fi Spectacular, *Full Dimensional Sound*, and RCA Victor's *Adventure in High Fidelity* is the *ne plus ultra* of hi-fi swank; it even has a snowy foam rubber turntable mat inside the album! Decca has a heavy album labeled simply *BING*, which is precisely what it contains, to the length of eight LP sides. The "album" has brass hinges at one end and—believe it or not—a brass snap lock at the other, with real keyhole. (Key not included.) In another vein, you may run across a fine birdsong album from Cornell which combines bird recordings with expert bird photography in color and standard ornithological information on each species.

Show Spectaculars, right off Broadway, are out of my range, but there are dozens of them, highly ornate to look at as well as to listen to. Don't overlook such stunts as Columbia's new *The Confederacy*, combining a kind of Confederate Cantata, soundwise (only one LP), with a huge bookful of fascinating visual material including many wonderfully interesting photographs. I'd buy this one even if it had no record in it.

The biggest Spectacular of all? If you have an appreciative literary friend with poetic leanings, and want to spend a solid Century ($100), order the massive Columbia Masterworks Literary Series, which comes, I've heard tell, in a leather briefcase—I only got the records inside, myself—and includes a remarkable variety of extremely interesting readings-by-the-authors, not little snippets but whole half-hour sides, unbroken, including some first-rate story-telling. An epochal set which, by the way, every school, college and library should own.

ARTISTS AND THE FACTS OF LIFE

". . . do our music schools afford ample guidance to students who are trying to decide how they will earn their livelihood?"

By BERNARD KIRSHBAUM

THE number of serious-minded, talented music students in the United States interested in a career as concert artists is unknown, but judging from the enrollment for major college and post-graduate courses, hundreds have their heart set upon it yearly. Today, in addition to regular diploma courses, our music schools are offering degree courses similar to those given by college music departments. Some schools offer the Artist Diploma for performers of unusual ability; others who confer the Master's Degree in instrumental or vocal performance demand equivalent preparation and extraordinary talent. Do these awards meet the requirements for the concert stage, and do our music schools afford ample guidance to students who are trying to decide how they will earn their livelihood?

For those whose eyes are set on the concert stage, the first requirement is money. It may take as much as $10,000 to become established in the public eye, and there is no guarantee that once a young artist has made a successful debut he will develop a following large enough to fill concert halls.

Sigmund Spaeth, in his book *Opportunities in Music*, says, "Particularly for those who would like to make a career as performing artists, music offers an unusually high percentage of disappointments, frustrations, and irritations. The artist is more or less at the mercy of a whimsical and largely ignorant public, representing a market that cannot be considered stable or dependable as compared with the market for the necessities and even some of the other luxuries of life."

These are the facts that students planning to work for the Artist's Diploma, or the Master's Degree in instrumental or vocal performance, should be made thoroughly acquainted with by their respective schools. Many of them secretly dream of winning one of the awards given by such organizations as the Walter W. Naumburg Foundation, the Edgar M. Leventritt Foundation, or the National Federation of Music Clubs, which defray the cost of a debut. The truth of the matter is that only a few can receive such awards out of the hundreds who compete. And though these awards help those without financial resources, they are only the initial step in an artist's career. Without further financial backing the successful debutant is unable to stay in the public eye long enough to establish a national reputation.

From a questionnaire that Mr. Spaeth sent to active artists it was found that an "income of from $5,000 to $10,000 was considered normal by some artists of reputation," and that only a fraction of them could report gross totals of "hundreds of thousands of dollars per year." On this subject our great music schools, with rare exception, maintain a discreet silence. They stress the requirements and the prestige of earning the Artist Diploma or its equivalent. Because of what is left unsaid students fill out the future with rosy dreams of engagements netting them a tidy fortune. Candidates for these awards should be encouraged in realistic terms. They need to know that opportunities in the concert world are few and extremely hazardous. An Artist Diploma gives no assurance of employment to the fullest extent of one's skill, but rewards the holder with a great sense of satisfaction in going as far as he can in the development of his musicianship and performing ability.

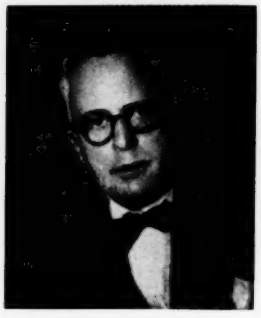
The Teacher's Diploma is more nearly recognized as its true value, yet in prestige ranks below the Artist. Outstanding performing students shy away from the suggestion of becoming teachers. It strikes them as an admission of failure in the concert field. The belief that teachers are poor performers is part myth and part truth. Because no laws exist regarding minimum performing standards, anyone who wishes may proclaim himself a music teacher. Teen-agers with five or six years of piano lessons, and elderly ladies with nothing to do, will teach, though they are unable to play very well themselves. There are thousands of such teachers and they give damaging weight to the notion that those who can't perform, teach.

Conservatory students exhibit varying degrees of natural talent and ability as performers. Some are too nervous to do well in public; others lack the insight to master their instruments. These are the ones who generally work for the Teacher's Diploma. More gifted students fix their eyes on the stars and fill their heads with romantic visions of successive triumphs and gushing critical acclaim. In most cases these dreams will never come true, because there is an oversupply of promising young artists with limited financial resources, and concert managers can afford to take on only a fraction of the available new talent.

There is a real need in education for those who have mastered their art to the fullest extent. Their unique talent fits them for advanced teaching positions in colleges and conservatories. Yet even this field is limited. There are far more musicians with degrees than can possibly be absorbed by the vacancies that occur in colleges and music schools.

Conservatories owe it to their students to tell them that studio teaching is likely to be their main source of income. It can be a wonderful career depending on the philosophy behind it. Happiness in one's work is realized in being of service to others through whatever talent we possess. Only a few will have careers as concert artists. Many others will combine advanced teaching and concertizing. The great majority will become private studio teachers.

(Continued on page 36)



THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

METROPOLITAN OPERA

"Die Meistersinger," Nov. 11, E—After the ballyhoo of opening night, the "Met" settled down to business and opened its actual season with a performance of Wagner's "Die Meistersinger," which was glorious in every respect. We have not seen at the venerable house any rendition of this operatic masterpiece which in every respect was of such convincing power, intrinsic beauty, and artistic persuasiveness.

To mention first things first, the guiding spirit of this happy event was its conductor, Fritz Stiedry. He conceived the work in the right spirit, as a comic opera. Everything was light and spirited. From the first bar of the excellently played "Vorspiel" up to the very end, this conception permeated the entire performance. On stage he had magnificent help. Otto Edelmann as Hans Sachs portrayed the cobbler-poet with great humanity, a good deal of humor (so to speak, with a twinkle in his eyes), and a poetic lyricism that went to the heart. His monologue under the lilac tree in the second act and the "Wann" monologue were gems of interpretative insight. Kurt Boehme's Pogner also was a heartwarming characterization. His address in the first act with the high F at the end, brought misplaced cheers from the audience. Both artists have voices of singular impressiveness, instruments which they use with great dramatic awareness and as a means of emotional expression. New as David was Paul Franke. His being cast in this responsible assignment was a fitting climax for the career of this promising artist. His lively interpretation and fine vocal delivery justified his choice for the part. Hans Hopf as Walther von Stolzing gave a competent performance, while Gerhard Pechner as Beckmesser without ever making a fool of himself imbued his impersonation of the pitiable Stadtschreiber with enough humorous shadings to provide the necessary comedy relief and still remain deeply touching.

Lisa Della Casa was Eva. Not for a long time have we heard or seen such an ideal characterization of the part. Mme. Della Casa, looking most handsome, gave a most persuasive account of her role. It was of particular satisfaction to hear her leading the famous Quintet in the cobbler's workshop, and see her give and take in the duo scenes with Sachs and Walther. Not to be forgotten was Herta Glaz's Magdalena. Here was a companion for Eva of the same age, somebody who did not love David because of a mother complex, but who made their relationship to appear the everyday boy-meets-girl affair. John Brownlee was an imposing Kothner, Calvin Marsh made his debut as Vogelgesang. The other masters were sung by Charles Anthony, Alessio de Paolis, James McCracken, Gabor Carelli, Osie Hawkins, Lawrence Davidson, and Lorenzo Alvary; Clifford Harvout as the Night Watchman lent color to his role. The chorus sang magnificently.

Kurt Adler as chorus master deserves credit for the meticulous care he had given his assignment. The choreography was devised by Zachary Solov. It seemed a bit arty. Dino Yannopoulos had staged the work. Up to the last scene of the third act he guided his forces with taste and success. But his arrangement of the Festwiese, deviating from Wagner's original conception, was less happy. To separate Eva from the masters and put her on the opposite end of the stage only complicated matters and did not even add to the pictorial attractiveness of the scene. The revised decor by Ellen Meyer was very atmospheric, especially Act One with the stained glass windows of the Katherinen Kirche and the angular little houses of the second act. It was a memorable evening, a splendid foreboding of things to come during this year's Metropolitan season. H. W. L.

"The Barber of Seville," Nov. 12 F—Rossini's "The Barber of Seville" is certainly one of the most effective operas judging from audience reaction. Newly mounted in the 1953 season, the Metropolitan's production is a masterpiece of staging, costuming, color, and good humor. But what makes the 1954 production so alive is its all-star and carefully chosen cast. The star of Cesare Siepi as Don Basilio was the brightest of all. Every motion of his hands, every stage movement, and certainly every vocal utterance was just as it should be. The beautiful Roberta Peters made a charming Rosina, and Cesare Valletti's Count was marked by intelligent and beautiful vocal lyricism. Dr. Bartolo, in the person of Fernando Corena, was a highly humorous characterization, while Robert Merrill's Figaro was outstandingly convincing. Even the supporting cast shone brightly: Jean Madeira (Berta) George Cehanovsky (Fiorello), Alessio de Paolis (a Sargeant), and Rudolf Mayreder (Ambrogio). Conductor Erede's pacing of the presentation never allowed for a dull moment. The hand-

" . . . convincing power, intrinsic beauty, and artistic persuasiveness."—Metropolitan Opera performance of Die Meistersinger *(Act III). Review on page* 11.

some decor and costumes are attributed to Eugene Berman, and the staging is by Cyril Ritchard. We could find no flaw with this magnificent production. G. W.

"Madama Butterfly," Nov. 13, E—With Licia Albanese singing the title role, it was a foregone conclusion that this would be a satisfactory performance. The soprano has always held first place as the proponent of Cio-Cio San and her sorrows, showing emotional grace and lovely vocal style in her portrayal. Miss Albanese's timing was particularly admirable and her expressive conviction was appealing. She made Butterfly come alive. As the thoughtless young Pinkerton, Eugene Conley was vocally in happy estate, looking and acting the part well. In supporting roles were Frank Guarrera as Sharpless, Mildred Miller as Suzuki, Heidi Krall, George Cehanovsky, Alessio De Paolis, and Calvin Marsh (a new, meritorious talent), Alberto Erede conducted a routine reading of score. M. C.

"Andrea Chenier," Nov. 16, E—Umberto Giordano's best opera, composed in the late 1890's, was presented as a revival at the Metropolitan Opera House amid the clamor of an enthusiastic and excited audience. This work has not become a familiar byword among opera lovers and musicians since its first performance at the Metropolitan on March 7, 1921, headed at that time by an outstanding cast which included Muzio, Gigli, Danise and Didur. (Incidentally, it had been performed previous to that date at the old Academy of Music, New York, in 1896, and at New York's Manhattan Opera House in 1908.)

As heard in the present performance, this melodic opera does not impress the listener as offering the greatest in operatic music, but it is decidedly a good show. The librettist, Illica, has woven a fascinating but ruthless tale of revolutionary disorder, condemnation, killing, love, and stark realism, which adds up to a series of dramatic spectacles that hold the audience firmly in their grasp. Giordano, although not too well known as such, was an expert in bringing to the stage a dramatic and picturesque version of the beauty and ugliness of life, combining these elements in such a manner as to achieve a presentation worthy of audience acclaim. Not that the music itself is free from occasional lapses of high-pressure interest and continuity, but the frequent highlighted vocal and dramatic outbursts of soli and duets hold together all other segments of the score, so that the over-all operatic sequence is maintained as a delightful entity to the very end. There is much melody, with some spectacular singing opportunities and decisive orchestral climaxes. To these are added colorful episodes involving seething mob scenes, soldiers, banners, and other paraphernalia sufficient to suit anybody's taste.

The current presentation of *Chenier* might cause some to wonder at its long and apparent neglect at the Metropolitan. The production was excellent and there appeared to be a general level of merit which included some forceful contributions by the principals, and occasionally the chorus. Fausto Cleva conducted the orchestra with distinction. The Metropolitan, in presenting *Andrea Chenier* at this time, was fortunate in having at its command a number of the great operatic singers of the day, which is, of course, what this work demands.

Mario Del Monaco was at his finest in the title role. Both in bearing and voice the tenor's portrayal of the young poet-revolutionist scored an unqualified success, and his magnificent rendition of the Improvisio "Un di all'azzuro spazio" in the first act brought the opera to a standstill. Throughout the evening Zinka Milanov, as Maddalene di Coigny, made of this role a profound and stirring achievement, both vocally and histrionically. Her fervent plea to Gerard in the third act was one of the principle artistic accomplishments of the evening's performance. Leonard Warren as Carlo Gerard gave a striking characterization of the scheming one-time servant of the Countess di Coigny. He was particularly impressive in the courtroom scene, using his splendid voice with telling effect and his dramatic talents with skill. Nell Rankin, in the role of the mother who gives her last and youngest son to the revolutionary cause, was gravely moving in her delineation of a touching scene. In other roles, Alessio de Paolis as the suave spy, Salvatore Baccaloni as Methieu with his sketchy comedy lines, Rosalind Elias' competent Bersi, the Fouquier-Tinville of Norman Scott, and the Roucher of Frank Valentine, all proved generous contributions to the routine of the evening. Other roles were assumed adequately by Herta Glaz as the Countess di Ciogny; George Cahanovsky as Pietro Fleville the poet; Gabor Carelli, the Abbe; Osie Hawkins as president of the Tribunal; Lawrence Davidson as the Jailor; and Louis Sguarro (debut), the majordomo.

The scenic effects and costumes designed by Frederick Fox were a delight to behold, the sets being authen-

ZINKA MILANOV *and* MARIO DEL MONACO *are outstanding in "Met revival of Giordano's* Andrea Chenier. *Review on p. 12.*

tic in pictorial design, rich in color, and complete in detail. It was a relief to be able to center one's vision on scenes that were distinctly reflective of the operatic locale, creating an effect of substantial homogeneity with the time, traditional intent, and action of the plot. From the brilliancy and grandeur of the setting for the first Coigny chateau ballroom, through the architectural treatment accorded the Paris houses and streets in the second act, the austere sombreness of the Revolutionary Tribunal in the third act, and the equally severe fourth-act atmosphere of the Saint Lazare prison courtyard, the decor was consistent in its reproduction and gratifyingly interesting to look upon.

The staging by Dino Yannopoulos, in general, was highly effective and colorful. However, one might have expected more frenzied agitation on the part of the intruding mob amid the splendor of the chateau ballroom in the first act, and a little less confusion of cross-motion in the crowded street action of the second act. The trial scene, at times dominated by a screaming, vengeful crowd from the streets, was imaginatively planned and enacted.

The program also contained a gracious note of appreciation to Mrs. John D. Rockefeller, Jr., whose generous gift made possible the new production. L. C.

"La Traviata," Nov. 20, A—The three lead singers did an excellent job for a somewhat tired score. Licia Albanese, as the Lady of the Camellias, brought sweetness of personality and a limpid vocal timbre to her role. Leonard Warren, as the elder Germont, sang with velvet resonance, really a splendid afternoon for the baritone, and Giacinto Prandelli gave us an outstanding Alfredo. In supporting roles were Heidi Krall, Maria Leone, Gabor Carelli, George Cehanovsky, Calvin Marsh, and Osoe Hawkins. Alberto Erede conducted. M. C.

CARNEGIE HALL

Harry Shub, violinist, Nov. 3, E—Mr. Shub, with Louis Shub at the piano, presented a representative program of music for his instrument including a Chaconne by Vitali-Charlier, the Sonata in A Major by Franck, the Bruch Concerto in D Minor, Beethoven's Romance in F Minor, and Wieniawski's Polonaise in A Major. Mr. Shub possesses many of the qualities of a fine concert artist. He has excellent pitch and tone quality, and copious technical endowments. One could be little else than annoyed, however, to observe his extramusical and unmusical contortions, rough intonation, and almost deliberate misrepresentation of styles. In short, the listener felt almost cheated to hear such inconsistencies as occurred in most of the works programmed. To be sure, there were momentary glimpses of the beauties inherent in each opus. Unfortunately they came all too seldom. W. L. F.

Given a technique of grand proportions, a left hand trained to absolute accuracy of pitch, and a tone of great power and dynamic variety, it seems a pity that Mr. Shub so seldom makes the simple statement or, indeed, allows the music to speak for itself. L. T., N. Y. HERALD-TRIBUNE

We have heard few violinists of the younger generation who played with such tonal beauty and smooth and brilliant technique as he did.

O. D., N. Y. TIMES

Victoria de los Angeles, soprano, Nov. 7, E—Victoria de los Angeles opened her program with an aria from J. C. Bach's "Amedis de Gaula," and one each from Handel's "Floridante" and "Judas Maccabeus." Five familiar Wolf lieders followed: the "Abscheulicher, wo eilst du hin?" from Beethoven's "Fidelio"; and a concluding group of Spanish songs by Del Vado, Literes, Toldra, Rodrigo, and DeFalla.

The soprano's voice, while not of great power, is of exceeding beauty, lyrical, sweet, and clear. There is a tendency, however, toward a hardness in the upper range, when its use is demanded for forte or dramatic effects. In the more lyrical offerings Miss de los Angeles revealed, as usual, a limpid, legato line, together with well-sustained phrasing. The Handel arietta "Alma mia" reflected these attributes. The difficult "So Shall the Lute and Harp Awake" aria from Handel's oratorio "Judas Maccabeus," traditionally and stylistically well projected and received by the audience with tremendous enthusiasm, lacked at times the full measure of coloratura sparkle and rhythmic spontaneity which might have added still further effectiveness to her rendition. The dramatic demands of the "Fidelio" aria are always trying to a singer with lyric propensities, and Miss de los Angelos was no exception. The artist's musical and vocal delineations of the Wolf group were outstanding in general expressiveness and tonal flow. Possibly a more potent feeling for the spirit of hopelessness involved in "Das Verlassene Magdelein" could have enhanced this song, otherwise admirably portrayed. Paul Berl was the accompanist. L. C.

In texture, color and quality it is one of the most delicious sounds before the public today. It has a velvety smoothness, unlimited breath behind it, a really sensuous timbre. . . But it is not a voice of unlimited power; nor is Miss de los Angeles a singer with an overabundance of temperament. H. C. S., N. Y. TIMES

. . . exhibited delectable qualities which have marked it on previous occasions, and musicianship and a pleasing personality were also evident in interpretations which won unusually warm and protracted applause . . . there was some tonal spreading which soon disappeared, but here and there a slight hardening of tone in climactic top notes suggested that a word of caution might be in order in aiming at vocal largeness.

F. D. P., N. Y. HERALD-TRIBUNE

National Orchestral Association, Nov. 9, E—At their first concert of the season the National Orchestral Association, Leon Barzin conducting, offered a varied program assisted by Valerie Lamoree, soprano. Miss Lamoree sang three selections—the Sheherazade by Ravel, an Ave Maria by Bruch, and Barber's "Knoxville Summer of 1915." Her voice is light, well handled, and altogether pleasant, but her greatest difficulty seems to be diction, and in particular her German, which sounded more Gallic than Nordic. As for the orchestra, it was

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a joy to hear the Ravel, but the remainder of the program, featuring Beethoven's overture to "Coriolanus," Tchaikovsky's Capriccio Italien, the Prelude to Act I of "Lohengrin," and a transcription from Albeniz' Iberia Suite, seemed to offer little musically to the listener. We are grateful, however, that the orchestra continues its noteworthy tradition of training young symphony musicians for their careers. W. C. H.

Miss Lamoree's voice is light in texture, and somewhat inclined to be unsteady in the upper part of its range. Her performance on the whole was an intelligent and musicianly one. Mr. Barzin led the training orchestra . . . in well-paced readings. . . .
J. B., N. Y. TIMES

. . . Miss Lamoree, though her immaturities are many, has a delightful voice, a sense of style and considerable musical intelligence. . . . The orchestra . . . played . . . with huge spirit and only a handful of embarrassing errors.
J. S. H., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic - Symphony, Nov. 11, E—Zino Francescatti, violinist, was in his best form in the Mendelssohn E Minor Violin Concerto. Mr. Francescatti is one of the most reliable of our contemporary artists. His splendid sense of lyricism, his flawless technique are always in evidence. In collaboration with Mr. Mitropoulos, this performance left nothing to be desired. The remainder of the program was given over to two well-known and well-loved Brahms works: Variations on a Theme of Haydn, and the Symphony No. 2 in D Major. In particular, Mr. Mitropoulos and the orchestra aroused great excitement with the Finale of the Symphony. This reviewer has never heard a more unique and individualistic reading of this movement.

The Philharmonic's 1954 season seems to contain an overabundance of well-known and highly popular works. We long for some new music and for some contemporary music which Mr. Mitropoulos interprets with such complete understanding. We rather suspect that the programming is not completely to the satisfaction of conductor Mitropoulos, either. G. W.

The French violinist played with that blend of elegance and taste that is a fixed trade-mark of his style. . . . The orchestra was in fine fettle last night and provided Brahms with the dark, glowing colors his music requires.
H. T., N. Y. TIMES

Francescatti's performance of the concerto gave a sense of interpretative sympathy as well as of technical mastery and fluency; it avoided sentimentality, but was persuasive in its realization of the freshness and lyricism of the music.
F. D. P., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Nov. 14, A—Those present at this concert had the satisfaction of hearing what may turn out to be one of the great pianists of the future. The debut of Van Cliburn in Tchaikovsky's B-flat Minor Piano Concerto was one of the most auspicious occasions of this or any season. Since the start of the career of the late William Kapell, there has not appeared a young American keyboard artist of such technical facility, musicality, and modesty.

VAN CLIBURN
electrifying impression

Mr. Cliburn, a 19-year-old Texan, has everything which makes for a top career. He has technique which is as rich as it is reliable. His octave passages thunder, his lyric episodes sing, and though he gives the minor phrases great importance, he never loses sight of the over-all monumental conception. He played the well-known work with a profound knowledge of its technical and musical requirements. The two corner movements were built with extraordinary grandeur, while the Andante was of touching lyric beauty. The scherzo passage built into this songful part was played with great delicacy. The piano figurations stood out over the orchestra like lace-work. The impression made upon the audience was electrifying. Mr. Cliburn was given a prolonged ovation.

Mr. Mitropoulos, who with the orchestra gave the soloist marvelous support, had opened the concert with the world premiere of Roy Harris' Symphonic Epigram. This work is dedicated to the CBS Radio Network in honor of the 25th season of Philharmonic Symphony broadcasts. Its theme is based on its call-letters, consisting of C, B-flat, and E-flat (Es in German). The seven-minute piece is written with imaginative craftsmanship. Mendelssohn's Symphony No. 5 ("Reformation") and Dvorak's "Carnival" Overture (Op. 92) were also programmed. H. W. L.

("Epigram") *A definite expressive atmically hearty, not very memorable melodically. . . .* (Cliburn) *. . . big percussive attack that dominated the orchestra. Spirit and enthusiasm were present, plus a commanding technique, a good degree of musical excitement and a certain degree of musical rawness. Mr. Cliburn's immaturities, however, were secondary to*

his natural facility for playing the piano and his instinctively big style. His career will be watched with interest. H. C. S., N. Y. TIMES

("Epigram" *A definite expressive atmosphere, as well as structural deftness and knowledge of orchestral resources. . . . Mr. Cliburn . . . has a remarkable talent. The notable vigor, which is a striking but not exclusive feature of his playing, was made evident at the outset. This and his technical prowess were imposingly displayed in passages such as the octave runs in the first movement. The work's outspoken measures were proclaimed with brilliance and climactic impact. Auspiciously, he did not display his pianistic energy in the wrong places; his dynamic shading and interpretative treatment were also appropriate in the more intimate and romantic episodes of the concerto.*
F. D. P., N. Y. HERALD-TRIBUNE

Philadelphia Orchestra, Nov. 16, E—With Eugene Ormandy conducting his incomparable orchestra, a Rachmaninoff program, in itself a glorification of sadness, was enjoyed by a sellout audience. The symphonic poem "The Isle of the Dead" (after Boecklin's famous painting, which also had inspired Max Reger to write a symphonic poem) opened the bill. In Ormandy's interpretation, it emerged in all its sombre beauty. Soloist of the evening was Alexander Brailowsky in the Second Concerto. The technicalities of the work as well as its interpretative requirements were met with masterly grandeur. But, Mr. Brailowsky's conception, for all its brilliance, lacked warmth and the romanticism demanded by the work. The Third Symphony in A Minor (Op. 44) closed the program. The Program suffered from a certain sameness in mood, but the standard of performance and the inspiring leadership of Mr. Ormandy successfully overcame this hurdle. H. W. L.

The symphonic pieces, "Isle of the Dead" and the Third Symphony, were played with the rich, dark-hued colors and the long, flowing lines they demand. . . . As for the concerto, Mr. Brailowsky gave it the reading of a virtuoso who is at home with a work and yet does not take it for granted.
H. T., N. Y. TIMES

With tonal opulence combined with lucidity of medium, vividness and finesse of color, there was a pervasive expressive communication and intimate understanding of the music. Mr. Brailowsky was also in his best expressive form . . . largeness of scale and intimacy. . . .
F. D. P., N. Y. HERALD-TRIBUNE

Boston Symphony, Nov. 17, E—The Boston Symphony and conductor Charles Munch are to be congratulated upon offering a program of great contemporary interest. The first New York performance of Mario Peragallo's Violin Concerto featured the superb artistry of Joseph Fuchs. We cannot say enough on behalf of this artist's impeccable musicianship. The concerto, itself, first prize winner in the International Contest for Musical Composition held in Rome last April, was disappointing. The first movement seemed to be a hodge-podge and not very cohesive in construction. The second and third movements are far more clear in design and more effective. The scoring, for a large orchestral ensemble, is admirable in its tasteful use of subtle coloring, and perhaps the work as a whole would wear well with repeated hearings. But it did not sound like a prize-winning work to this reviewer. Honegger's Fifth Symphony, on the other hand, is a creation of expansive sonorities, clear contrapuntal delineations, brilliant scoring, and is a very effective audience piece. Munch and the orchestra had this difficult work, which was graced with the best performance of the evening, well in hand. A first-class reading of the Mozart "Prague" Symphony opened the concert. The closing work, Dukas' "The Sorcerer's Apprentice," did not receive as exemplary a treatment. Attacks were somewhat ragged and the orchestral ensemble, in general, was rough.
G. W.

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(Concerto) . . . *played last night with every care and evident conviction by Joseph Fuchs, an admirable musician and virtuoso. . . . We personally find it dull, tedious and contrived, in a more or less atonal manner.*
O. D., N. Y. TIMES

(Concerto) *The work is of a kind that endeavors to amalgamate the expressive intensities available to atonality with the commonplaces that often trail ignobly behind the diatonic. As a result it keeps changing its course and foundering. . . . Mr. Fuchs played the Peragallo concerto as though he had lived with it for fifty years. . . .*
J. S. H., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic - Symphony, Nov. 18, E—Bruno Walter headed the orchestra, starting his first fortnight of appearances at its helm. Clifford Curzon was the soloist in Beethoven's G Major Concerto (No. 4, Op. 58). An unbeatable combination. The performance was superb in every respect. Mr. Walter provided an orchestral cushion against which Mr. Curzon's solo part stood out like diamonds on dark velvet. This was an interpretation of the work which had authenticity, but at the same time warmth, charm and, in the last movement, humor. The second was like a supplication, the supplicant being the piano, asking mercy from fate, the orchestra. The opening Allegro also was done with the delicacy of chamber music. The artist received an ovation for his unique effort, in which deservedly Mr. Walter shared.

The concert opened with Wagner's "Faust" Overture. This work, written on the threhold of the new style the composer was to develop from his "Flying Dutchman" on, shows the claws of the lion. It is a dramatic piece, rooted in romantic tradition but harmonically and in its sweeping lines typical Wagner. It closed with Berlioz' Symphonie Fantastique. Both were played with the tonal beauty characteristic of Mr. Walter's interpretation, a romantic sweep and youthful enthusiasm that belied the Maestro's 78 years. The applause stopped only after the houselights were turned on. H. W. L.

Mr. Curzon's artistic approach is so close to Mr. Walter's that they were able to join in a deeply penetrating performance of Beethoven's G Major Concerto. H. T., N. Y. TIMES

(Walter) *For surrounding his baton craft there is a mastery and warmth, a purity of sentiment and expressive liberality that is in every degree extraordinary. . . . Mr. Curzon provided a mellow, mature and deeply poetic reading that has motion but was not motory, had pace but was not hurried. It was, all told, an example of the musician's art that the young might do well to examine.*
J. S. H., N. Y. HERALD-TRIBUNE

Boston Symphony Orchestra, Nov. 20, A—In its second New York concert this season, the Boston Symphony Orchestra, under its permanent conductor, Charles Munch, presented a program comprising three works: Gluck's overture to his opera *Alceste,* Beethoven's Symphony No. 7, and Berlioz's Symphonie Fantastique. The orchestra once again demonstrated its justly famed tonal beauty, and the rafters of Carnegie Hall rang with brilliant musical sounds, both classic and fantastic. Mr. Munch presented an impeccable reading of the Beethoven, but under his rather pristine leadership, the driving and raucous rhythms which are characteristic of the work lost much of their spark. The lyric passages were there, but many of the exciting sections of the first and last movements seemed veiled under a Gallic mist. With Berlioz it was a different matter. In Berlioz's monumental battle with the classic sonata form (which in this case it appears he lost), Munch and his orchestra extracted considerable drama. W. C. H.

(Symphonie Fantastique) *It had color, excitement, variety of mood, orchestral mastery—all the attributes, in fact, that have made Mr. Munch's reading of it famous. The orchestra, too, played it with superb virtuosity.*
R. P., N. Y. TIMES

The Bostonians were in resplendent form. . . . The Beethoven symphony, particularly, was given with great gusto, although in its last two movements and here and there in the Berlioz, Mr. Munch sacrificed clarity to sheer momentum. But the masterful energy with which everything was delivered carried the day unequivocally. T. M. S., N. Y. HERALD-TRIBUNE

TOWN HALL

Thomas Brockman, pianist, Oct. 24, A—Young Thomas Brockman displayed a sensitivity and maturity of expression that one usually hears only from artists of many more seasons of concert experience. His program was sensible and logical in balance and in execution. Schumann's "Bunte Blätter," Handel's Suite in D Minor, Schubert's "Ländler" (Op. 171), Faure's Sixth

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THOMAS BROCKMAN
"sensitivity and maturity"

Nocturne, and Ravel's "Alborada del Gracioso" made up the bulk of the afternoon's musical fare. The high point in length and proportion was the Prokofieff Eighth Sonata (Op. 84). It was artfully played with a much more conservative approach than this particular composer's works normally receive. The Handel Suite and the Ravel piece showed Mr. Brockman at his very best in independence, both technically and musically. The total result was one of almost complete satisfaction.

W. L. F.

It was obvious from the start that Mr. Brockman loved the music he was performing. His imagination for color effects was one of the results of this warm approach to the works under consideration. He understood how to make the tone of the piano sing, how to imbue his interpretations with a world of different hues, from the most delicate to the most vividly scintillating. N. S., N. Y. TIMES

. . . he is a performer of accomplished technique and a real musical nature. His interpretative concepts are strong yet poetic, and show a striking maturity of intention that is only now and then inhibited by technical limitations. P. G-H., N. Y. HERALD-TRIBUNE

Edna Bockstein, pianist, Oct. 31, E—Edna Bockstein was heard Sunday evening in a rather lengthy recital including the artist's own transcription of the Bach Sonata in C Major (No. 5), Beethoven's Sonata in A Flat Major (Op. 110), and a group of Brahms pieces. Miss Bockstein maintained a sufficiently high level of technical proficiency in the first part of her program, although the overly conservative interpretation robbed the works of much excitement. The second half of the evening featured later romantic and contemporary works, in which the pianist attained her fullest degree of expression. Outstanding were Two Dance Pieces (Op. 19) of Hindemith, and "A Haitian Folk Tale" by Lina Mathon Blanchet. In its first New York performance the latter work presented a light moment delightfully flavored with native dance rhythms. The remainder of the program was given over to Rachmaninoff, Debussy, and Chopin. W. L. F.

Pianistically there were some nice things about Miss Bockstein's work, but her unvaried touch and her inability to rise to the stature of Beethoven's ideas resulted in an immature reading. H. C. S., N. Y. TIMES

. . . an accomplished pianist who gives a personal and delicate interpretation of the music she plays. P. G-H., N. Y. HERALD-TRIBUNE

Richard Gregor, pianist, Nov. 6, A—Opening his bill with Bach's C Minor Fantasie and Beethoven's Sonata in A Major (Op. 2, No. 2), Richard Gregor, who already at his debut had given indications of a promising career, showed that he is fulfilling the expectations of those who trusted the talent of this artist. He plays with flair and with the conviction of his musical vision. He is a sensitive pianist, a nerve-musician who with a colorful touch conjures up a variety of moods. That he also can play aggressively he showed in the Sonata by Rolf Liebermann. This work is technically a demanding assignment for any pianist; in its uncompromising, dissonant harmonics and percussive effects it does not make for pleasant hearing throughout. But in the second movement the composer has written a tender piece, influenced by Debussy, that is delicate in coloration. Mr. Gregor was a devoted interpretor of the novelty, and one can suspect that the prolonged applause of his listeners was directed more to his efforts than the composition. In Schumann's Novelette in F-sharp Minor and Chopin's Nocturne in D-flat, Mr. Gregor was a poet. With the latter's Scherzo in E Major, No. 4, the official program closed, but was prolonged by encores. H. W. L.

It was an afternoon of diligent, percussive pianism, Mr. Gregor's tone is not very pleasant, and in fortissimo passages it sounds decidedly punched. H. C. S., N. Y. TIMES

His playing was always technically deft and also consistently clear. His interpretative ideas were definite and well thought out, despite occasional details that might be open to question. F. D. P., N. Y. HERALD-TRIBUNE

Selma Schechtman, pianist, Nov. 6, E—Miss Schechtman chose for her recital program the Bach-St. Saëns Gavotte in E, Mozart's Rondo in A Minor, and a Paradies Toccata. The larger offerings were the Beethoven Sonata in C-sharp Minor (Op. 27, No. 2), Chopin's Sonata in B-flat Minor, and Schumann's "Carnival" (Op. 9). The artist gave the impression of knowing exactly what she was about and set to it with a vengeance. Albeit there were moments when the composers' probable intention did not come through, honesty and sincerity of presentation gained for Miss Schechtman the complete sympathy of her audience. Her performance showed thor-

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ough preparation, well-planned pacing, a touch of flippancy, and a few missed notes. The businesslike manner shed an interesting new light on the Chopin and Schumann works, where too often romantic rubatos, "weltschmerz," etc., run rife. Not so with this artist! W. L. F.

Unfortunately, her temperament was unsupported by pianistic discipline. Her enthusiasm led her into fast tempos that her fingers could not handle, and the textual inaccuracies were too many for comport.

H. C. S., N. Y. TIMES

. . . either the young pianist was not technically prepared for the scrutiny of such an occasion or she was utterly transfixed by recital nerves. . . . Technically . . . her fingers were simply not able to manage the notes, and passage after passage dissolved into a semi-dissonant blur, in which inaccuracies were only partly hidden by liberal pedaling. . . . All told, it was a valiant effort made a bit prematurely. L. T., N. Y. HERALD-TRIBUNE

Elena Nikolaidi, contralto, Nov. 7, A—The gracious contralto of the Metropolitan Opera presented a program of merit which included the aria "Parto, parto" from Mozart's "Clemenza di Tito," a group of well-known Schubelt lieder, Canteloube's "Chants d'Auvergne," Mahler's "Kindertotenlieder," six Gypsy Songs of Dvorak, and three Greek folk songs.

As usual, Miss Nikolaidi gave evidence of a richness of voice and a command of vocal production throughout a serviceable range, a dramatic insight which permitted the coloring and projection of textual meanings, and a never-failing artistry. There was always an intensity of presentation on the singer's part, controlled by refinement and sincerity. During the early portion of the program there were occasional moments of tonal constriction, this, however, was quickly dispelled shortly after the Schubert group. There are few artists before the public today who are capable of portraying as intimately as Miss Nikolaidi the difficult Mahler "Kindertotenlieder," its deep emotional stress, its sombre introspection, its yearning and resignation. Numerous encores were given. Paul Ulanowsky was the singer's sympathetic accompanist. L. C.

Nearly everything she did was impressive in its range of tone, in its intelligence, in its grasp and projection of mood and in its dramatic insight. Always, too, she was personally charming. But it was not until the songs of the Auvergne that the singer seemed to gain full freedom of production. R. P., N. Y. TIMES

Not a whit of hesitation marks her work, nor does Miss Nikolaidi ever appear even remotely at a loss to locate the right phrase at the propitious moment. . . . The quality of "contralto-ness" [however] . . . blankets too fully her every measure.

J. S. H., N. Y. HERALD-TRIBUNE

ELENA NIKOLAIDI
"intensity of presentation"

Concert Society of New York, Nov. 7, A—This program of the Concert Society series was devoted to string music in general, and to violin music in particular. The Juilliard Quartet performed Haydn's Quartet in G (Op. 54, No. 1) and Dvorak's Quartet in F (Op. 96, "American"). Frances Magnes, violinist, followed with a sparkling performance of Stravinsky's "Suite Italienne"—an inconsequential number written in a forced pseudo-Corelli-Vivaldi style. The program concluded with all forces joining to play Chausson's Concerto for Violin, Piano (David Garvey), and String Quartet. The Juilliard Quartet played with its accustomed exuberance, and Miss Magnes demonstrated a flawless violin technic. But we wonder if the Dvorak and Chausson compositions were worth the effort. They did in fact seem a little pale beside the exquisite part writing of Haydn and the steel-like brilliance of Stravinsky. Aside from these relatively minor matters of personal taste, we are indeed grateful to the Concert Society for its efforts in keeping up these Sunday afternoons of chamber music which have become a New York tradition. W. C. H.

. . . the secure intonation and excellent balance of the Juilliard Quartet were something to admire. Frances Magnes . . . contributed some fine violin playing to the program.

H. C. S., N. Y. TIMES

Each sound made by the Juilliard players . . . was carefully placed. . . . There are violinists who can play the Suite faster and more neatly than does Miss Magnes, but few can penetrate its atmosphere so thoroughly and expose it with such momentum. It was a very impressive feat.

T. M. S., N. Y. HERALD-TRIBUNE

The Little Orchestra Society, Nov. 9, E—In line with his unusually discriminating programs, Thomas Scherman led his excellent orchestra through an array of compositions heard infrequently in our concert halls. He opened the evening with Paul Csonka's Concertino for oboe, bassoon, and orchestra, a U.S. premiere. The work

is written in memory of Richard Strauss, and every so often is reminiscent in texture and melodic line of the great composer who himself late in life composed a similar piece for clarinet, bassoon, and strings. Mr. Csonka, who now heads the opera department of Louisiana State University in Baton Rouge, is a versatile musician who knows how to write. His musical ideas are not too convincing, but the piece sounds pleasantly and gives the soloists—Ben Storch (oboist) and Bernard Garfield (bassoonist)—ample opportunity to show their virtuosity and musicianship. The first program half closed with Mendelssohn's Scotch Symphony. The second part was given over to the featured artist of the concert, the magnificent cellist Leonard Rose. With his warm and impeccable tone and exquisite musicianship he played Vivaldi's Sonata No. 3 for cello and strings (figured bass realized by Thomas Scherman) and Kabalevsky's Concerto in G Minor for cello and orchestra. He scored an uncontested hit. H. W. L.

(Csonka's Concertino) *Although the composer's musical thought is neither profound nor strikingly original, last night's performance left no doubt of his technical proficiency.*

J. B., N. Y. TIMES

(Csonka's Concertino) *The work is concise with an athletic first movement including some discreetly dissonant tinctures and a lively finale; the skillfully scored somber-hued adagio provided satisfactory contrast.*

F. D. P., N. Y. HERALD-TRIBUNE

American Chamber Orchestra, Nov. 9, E—Distinguished music-making characterized the concert given by the American Chamber Orchestra under its learned conductor Robert Scholz. Rarely have we heard Mozart and Haydn stylistically so well conceived and executed with such faithfulness. The evening opened with Purcell's Overture to "The Rival Sisters," followed by the American premiere of Haydn's Violin Concerto No. 1 in A major. Played by Helen Kwalwasser with refined technique and superb musicianship, the piece, which was discovered in 1949 at the monastery Melk in Austria, in its cleancut structure and melodic wealth withstands successfully any doubts regarding its authenticity. It is typical of Haydn, rhythmically and melodically, and the second movement has the same beauty which characterizes the second violin concerto in G Major. Mozart's Symphony No. 25 in G minor (K. 183) closed the first part. Here, the orchestra played with enchanting sweetness, rhythmic precision, a wealth of dynamic shadings, and with perfect balance of the orchestral groups. The first New York performance of David Van Vactor's Introduction and Presto for Strings opened the second half of the program. It is a well-written score, sincere and craftsmanlike. The opening tragic Introduction gives way to a lively Perpetuum Mobile for the strings, which with its buzzing animation makes for good listening. Mozart's Divertimento in D major (K. 131) closed the enthusiastically received bill. H. W. L.

In at least five respects the orchestra is outstanding. In its fine tonal quality, in the exactitude of its unison playing in swift passages, in its capacity to modulate from loud to soft and back again without faltering in rhythm, in the pure and cohesive texture of sound it can achieve, and in the way one choir can surrender dominance to another so all inner voices can be heard. R. P., N. Y. TIMES

The "Melk" concerto is warm, rich, stimulating, deft, and, of course, strong and beautiful, as is Haydn's custom. . . . The orchestra played all evening with a beautiful tone and complete musical aptness.

T. M. S., N. Y. HERALD-TRIBUNE

Regino de la Maza, guitarist, Nov. 11, E—In a program devoted to 17th- and 20-Century guitar and lute music, Regino de la Maza shone as a serious musician of unquestionable sincerity. He played cleanly, in a straightforward manner, with a minimum of lush tone quality, and with completely unpretentious simplicity. M. D. L.

He played simply, keeping all contrapuntal lines in clear contrast, using a remarkably wide scale of dynamics, and turning a phrase with authority . . . not only plays the guitar but also he makes music.

H.C. S., N. Y. TIMES

. . . a musician of taste and dedication. His style stems direct from his instrument, its true nature and its historic manner rather than from any personalized concept.

P. G-H., N. Y. HERALD-TRIBUNE

Natalie Hinderas, pianist, Nov. 13, A—Natalie Hinderas is a musician of strong character, individuality, and unmistakable authority. She played Mozart's Sonata in F (K. 332) with warmth and spirit. Her bright technique was happily displayed in Ravel's "Jeux d'eau," and even more so in "Alborada del Gracioso," which sparkled with colorful excitement. Miss Hinderas is an extremely intelligent and thorough pianist. There is little doubt that Miss Hinderas, a diligent artist of taste and sincerity, will soon scale the heights of pianistic artistry. M. D. L.

Miss Hinderas has honest musical instincts . . . she shaped a phrase with real authority, leaving no doubt that a strong controlling force was engaged. And never was there a lapse from taste, or an effect for effect's sake. H. C. S., N. Y. TIMES

She displayed a comprehensive technical ability and laudable lucidity. . . . Dynamic phrasing was generally discreet and judicious, and the recital also indicated interpretative temperament. F. D. P., N. Y. HERALD-TRIBUNE

Leontyne Price, soprano, Nov. 14, E—Miss Price made her New York recital debut before an enthusiastic capacity audience. Although known to local music lovers for her recent leading role in "Porgy and Bess" and for her appearances last summer at Lewisohn Stadium, Miss Price faced a new environment, the recital hall, in admirable fashion. The soprano's vocal equipment is one of intrinsic beauty and substance. There are still some valuable potentialities ripe for development, such as the acquiring of a more uniform scale, and the elimination of constriction in the middle high range. In the over-all picture, however, Miss Price proved that she is one of the most impressive young singing artists before the public today, with a striking personality and a dignified, well-poised stage presence. In addition to these attributes the vocal quality is fresh, and her singing abounds in clarity. There are innate elements of the theatre in everything that she sings. Coupled with and controlled by musical intelligence, charm, and refinement of presentation, these make for a direct, responsive audience appeal.

The program was made up of compositions by Gluck, Rossini, Mahler, Rosenthal and Barber. The "La Partenza" and "L'Invito" from Rossini's "Serate Musicali" were effectively projected with warmth of tonal color, expressiveness, and commendable fluency. One of the features was Samuel Barber's cycle of ten "Hermit Songs," with the composer at the piano. These unusual works of subdued contemporary idiom and vary-

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ing interest, set to poems translated from anonymous Irish texts of the 8th to 12th centuries, were interpreted by Miss Price with a high degree of artistry and sincerity. David Stimer was the accompanist of the evening. L. C.

Her voice is fresh, clear and agile, and she sings lighter music charmingly. But her range of expression is not yet wide enough, nor does it embrace a sufficient variety of styles for her work to make a deep impression. But she has sympathy, poise, good looks, accurate musicianship, and a beautiful voice. R. P., N. Y. TIMES

As Leontyne Price began her first Town Hall recital last night she was met with an ovation. That was courtesy. At the close of the evening she was rendered another ovation. And that was deserved. For Miss Price is a soprano of overwhelming potential which, when it is all fulfilled, will unquestionably plant her squarely in the top ranks of concert performing artists. J. S. H., N. Y. HERALD-TRIBUNE

Larry Walz, pianist, Nov. 15, E—Larry Larry Walz brings to his pianistic approach an engaging youthfulness. He does not spend time, it is true, on broadening his metallic and flat tonal quality, nor does he mind playing faster than his technical agility allows him to—but it is grand to start one's career with the security of an artistic nature and a talent equal to it rather than the other way around, with all the developed finesses and no magic. Mr. Walz still has to iron out certain stylistic nuances that are at present calculated and on the surface (as in the Bach-Siloti Prelude in G Minor and the Beethoven Sonata in F, Op. 10, No. 2), and could do with a more imaginative palette of colors (particularly lacking in the Debussy and Ravel pieces). Intelligently played were Schumann's Fantasia in C and Chopin's Ballade in F Minor, both on the cool side. But Mr. Walz has the essential spirit of fine piano playing and should understand that these comments are in the spirit of hopeful appreciation. M. D. L.

. . . his interpretative wishes are now more dominant in his performance and the technique is more fully at the service of those wishes. R. P., N. Y. TIMES

. . . one of the most impressive young pianists this reviewer has heard in a long time. He is a real artist, has all of the things which are born and is well on the way to acquiring those things which are the conscious and deliberate contribution of mind and muscle. P. G-H., N. Y. HERALD-TRIBUNE

Giovanni Bagarotti, violinist, Nov. 17, E—This concert marked the opening of a series of three concerts by Bagarotti and a small instrumental ensemble featuring all the violin concertos by Mozart. For this evening Bagarotti chose the concertos K. 216 in G; K. 211 in D; and the disputed K. 365b in E-flat. This orchestra consisted of a string quintet and whatever wind instruments were necessary to complete the instrumentation in each concerto. Intimacy was the hallmark of this concert; all the music was scaled down to such a point that at times we felt that Bagarotti gave us too much of a good thing. As for the violinist himself, he plays with a relaxed style not customary in American concert halls, and consequently there seemed to be a certain bloodlessness to his interpretations. Aside from this and some grave intonation problems, Bagarotti demonstrated his thorough knowledge of the Mozart concertos. W. C. H.

It had a lively pace in the swifter movements and in the slow movements there was a clear, unhurried unfolding of the long, sustained melodies, but the tone was inclined to be thin and wiry. R. P., N. Y. TIMES

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Everything was in just musical proportion, but given with such regular emphasis that the contrasts between sections, movements, and even whole concerti tended to disappear.

T. M. S., N. Y. HERALD-TRIBUNE

Jacob Lateiner, pianist, Nov. 19, E—For the second time in a week New York concert-goers had the privilege of hearing a young American pianist of particular distinction, somebody who will carry the musical fame of his native land across the world. Last Sunday it was Van Cliburn who, only 19 years old, proved one of the great promises of his generation. This time it was Jacob Lateiner, 10 years older, who offered a happy fulfillment. A program of great technical and musical demands came off in Mr. Lateiner's sensitive interpretations and dexterous execution with rare felicity. Bach's Partita No. 6 in E Minor opened the bill. Each movement was played in its particular mood, each phrase with its special turn. Not an arabesque was meaningless, and the whole was held together by an architectural vision of great recreative insight. Beethoven's "Waldstein" Sonata followed. Whether it was the two corner movements with their innate drama, or the lyricism of the Adagio molto, it all came alive persuasively. The highlight, in this reporter's opinion of the evening, was the well-nigh finished interpretation given to Schubert's Four Impromptus (Op. 90). Never sentimental, the artist made these pieces sing, each its own way with a deeply felt melodiousness and sweetness. Prokofieff's Sonata No. 7 (Op. 83) closed the evening. The technical wizardries of this tremendously difficult piece were consummately conquered, its musical message beautifully projected. No wonder that Mr. Lateiner received an enthusiastic ovation after giving so much to his listeners. H. W. L.

. . . one of the most significant pianists of the rising generation. . . . For everything that he touched had distinction and was imbued with the feeling and thought of a devoted musician. O. D., N. Y. TIMES

. . . exhibited an unusually noteworthy and musically well rounded technique, and maintained clarity of tone and distinctness of detail at the highest speeds . . . his dynamic shading was discerning and judicious, and his interpretations gave a general impression of taste and musicianship.

F. D. P., N. Y. HERALD-TRIBUNE

Roland Hayes, tenor, Nov. 20, A—The artist dedicated his recital to Dr. Albert Schweitzer's 80th birthday, as a tribute to the man who devoted his life to heal the sufferings of the African Negro. Dr. Schweitzer's endeavor to help mankind by believing in its innate goodness is a matter of record. Roland Hayes is one of his fellow-strugglers. His creed is in the essential beauty of human creation, and out of this conviction flows the tremendous impact projected by his interpretations. His art is a triumph of mind over matter. His phrasing in arias by Caldara and Monteverdi and Bach's "Bist Du Bei Mir" remains unforgettable. Four songs by Schumann followed. Immaculate German diction and an ever-present awareness for the importance of the poet's word are the roots of the singular impressiveness of this artist's rendition. There were, besides the well-known "Nussbaum," unknown gems of Schumann's lyric works. "Weh, wie zornig ist das Maedchen" was an example of fine-humored interpretative taste. Two French songs and two by American composers — Slonimsky's poetic "My Little Pool" and Henry Cowell's "The Little Black Boy" — preceded the final group of Spirituals in Mr. Hayes' own arrangements. They came from a full heart, were sung with the zeal of an evangelist, and irresistible sincerity. Reginald Boardman at the piano was a most important partner in the tremendous success of this musical experience.

H. W. L.

. . . Mr. Hayes' voice is not what it used to be. Nevertheless, the tenor yesterday showed remarkable dexterity at times, notably in his mezza-voce singing. J. B., N. Y. TIMES

Mr. Hayes' singing, with increasing vocal freedom in the latter half of the program, showed interpretative qualities which have been associated with it during his many years of public activity such as communicative expressive sensitiveness and understanding, realization of atmosphere and fine emotional distinctions, artistry of phrasing and dynamic nuance.

F. D. P., N. Y. HERALD-TRIBUNE

KAUFFMANN AUDITORIUM

Saidenberg Little Symphony, Nov. 7, E—The Saidenberg Little Symphony proved last Sunday evening that a one-composer program need not be deadly dull—at least if the composer is J. S. Bach. The general tenor of the entire evening was that of excellent technical performance and high musical standards. Featured works were: Suite No. 1 in C, The Brandenburg Concertos Nos. 3, 4, and 5; and, the Double Concerto in C Minor for Oboe and Violin. Conductor Daniel Saidenberg selected almost perfect tempi and held his group in check at all times. Conspicuous by its absence was a keyboard continuo part, which often left top-heavy harmonic balance. The group of proficient assisting artists participating included Maurice Wilk, John Wummer, Samuel Baron, Mitchell Miller, Felix Galimer, and Theodore Saidenberg. Their combined efforts afforded the packed house a highly rewarding musical experience.

W. L. F.

Tonally, the playing was sometimes rough, but the performances were animated, warm and rhythmically strong. R. P., N. Y. TIMES

GRACE RAINEY ROGERS AUDITORIUM

The Knickerbocker Chamber Players, Nov. 14, E—In the most enticing "ambiende" of the new auditorium built at the Metropolitan Museum, a new chamber music group opened the season. With George Koutzen as director, the excellent ensemble began the program, under Izler Solomon, with G. Pergolesi's Concertino No. 4 in F Minor for strings. Mr. Solomon elicited from his players the most euphonious sounds, sonorities of almost Stokowskian sensuousness. But his also was a stylistically obesrvant, elegant, and in spots dramatic reading. Purcell's Trio Sonata in B Minor for two violins and continuo followed. Dorothy Minty and Nadia Koutzen played the violins, George Koutzen the cello continuo, and Harry Cumpson was at the harpsichord. This work was followed by the Quintet in D Major by J. C. Bach, played by Mildred Hunt Wummer, flutist, Waldemar Bhosys, oboist, Henry Siegl, violinist, Herbert Feldman violist, and Signe Sandstrom, cellist. Though the Bach composition is almost 100 years younger than the Purcell piece, the latter sounded much more contemporary in its timeless grandeur, depth of imagination, and masterly architecture. The performances were most

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attractive. After intermission followed the first American performance of R. d'Allesandro's Quartet for flute, oboe, viola and piano. Executants were Mme. Hunt Wummer, Mr. Bhosys, Joseph Glasman, violist and Harry Cumpson, pianist. The Swiss composer, who is considered a leading exponent of Swiss music, wrote a piece of diversified moods. The Prelude starts with an almost boogie-woogie bass theme on the piano, which is later enlarged and taken up by the other instruments. A lyric theme follows, and the rhythmic figurations of the beginning are entrusted to the wood instruments while the piano has the lyric theme. The following Sarabande is a plaintive song of the oboe over an ostinato bass of the piano. A Sicilienne of Poulencian witticism follows. After a Recitative in which the solo instruments join one after the other, the work closes with a lively Gigue. Quincy Porter's Music for Strings received a deeply understanding reading from Izler Solomon and his players. With the excellent William Masselos at the piano, Ernest Bloch's Four Episodes for chamber orchestra, with Izler Solomon conducting, brought this first program to a most successful close. New York's music lovers have a new attraction whose offerings will be a decided asset of our musical season. H. W. L.

All of this music was very well played by a top-notch group of instrumentalists. H. C. S., N. Y. TIMES

Decorative and comfortable music warmly delivered was what the Knickerbocker group . . . brought to the hall last night.
T. M. S., N. Y. HERALD-TRIBUNE

PROVINCETOWN PLAYHOUSE

The Opera Players, Nov. 10, E—This enterprising ensemble under the inspiring leadership of its founder-director Paul Aron presented the world premiere of "Sun-Up," (an American folk opera in one act from the play by Lula Vollmer, libretto and music by Tadeusz Kassern) and "The Tsar Has His Photograph Taken" (an opera buffa in one act by Georg Kaiser, music by Kurt Weill, English translation by Paul Aron).

Mr. Kassern's opera is American only in its use of folklore material. The rather grim story and emotional drama combines elements of tension. A deserter finds refuge in the Kentucky mountain hut of a widow whose husband was killed by the young man's father. A cable arrives announcing that her son died on the battlefields. She is torn between her emotional reactions—whether to hand over the deserter to the police, lying in ambush before the house, as an act of vengeance for past injustice, or to rescue the youngster out of motherly instinct. She does the latter. The music stresses the atmospheric values of the plot rather than the dramatic situations. The singers are confined to a parlando style with few excep-

tions—a monologue of the mother, and an orchestral interlude between the two scenes that make up the score. The performance might have been more effective without the necessary limitations imposed by the small stage and the even smaller budget, and if it had been done with orchestra. As it was, the stage did not come to life very convincingly.

The leading part entrusted to Ethel Erdos asks for a stronger actress and an older one. The Stranger was sung effectively by George Ritner. In smaller parts were heard Ruth Willis, Fred Patrick, and a score of others in a backstage chorus which is used instrumentally. Lee Mac Burney staged the performance. The other opera, Kurt Weill's "The Tsar Has His Photograph Taken," is a farcical comedy in which a plot against a Tsar who is having a good time in Paris miscarries just when the gun hidden in the camera should have killed His Playboy Majesty. Here, too, the performance suffered from the lack of an orchestra, since Weill's rhythmical nuances and orchestral witticism were missing. Herbert Machiz as the stage director had done his best to conjure up the elegant quarters of the female society photographer where the assasination is planned. Eugene Green as the Tsar, Marie Chavannes as Angele, Bette Wolf as The False Angel, and all the other singers did their best to revive successfully the 25-year-old score. At the pianos, in both operas, were Aron and Allen Brings. Gilbert Breines played the percussion instruments. H. W. L.

OTHER CONCERTS

(CH = Carnegie Hall. CFH = Carl Fischer Hall. K = Kauffmann Auditorium. TH = Town Hall.)

Doris Hornburg, soprano, Nov. 5 (CRH), E—In a routine program of Gluck, Purcell, Schubert, Wolf, Debussy, etc., Doris Hornburg revealed a pleasant dramatic soprano voice in unguarded moments, for inexperience, lack of musicianship, and bad vocal training obscured the young singer's talent for the most part. Fritz Jahoda was at the piano. M. D. L.

Tichman and Budnevich, clarinetist and pianist, Nov. 6 (TH)—Herbert Tichman, clarinetist, and his wife, Ruth Budnevich, pianist, offered an unusual and discriminating chamber music program including works of Weber, Reger, Beethoven, Schoenberg, Henry Brant, and Milhaud. As individual artists, both are quite accomplished, but on the whole their ensemble playing was unprofessional. M. D. L.

Mercedes Walker, pianist, Nov. 12 (CFH), E—At her debut recital Miss Walker presented a standard program of works by Beethoven, Schumann, Chopin, and Debussy. The works are played often enough to give ample opportunity to compare their interpretations by various performers. It seems that Miss Walker, in spite of her vivacity and fine rhythmic sense, was not ready for these pieces, at least musically. She tends to rush, and her tone is not always free of a certain sharp percussive quality. Miss Walker may develop into a concert artist, but as yet she is not sufficiently equipped to enter the field. W. C. H.

Robert Schrade, Nov. 12 (CH), E—With an entirely unconventional program, Mr. Schrade assembled a large crowd at Carnegie Hall. There is no doubt about the innate musicality of this youthful artist, who apparently plays only what he deems worth his while. Centering his bill around Ernest Bloch's rarely played Sonata, Mr. Schrade played the work with devotion and understanding. Ravel's "Une Barque sur l'ocean," Faure's Barcarolle (No. 5, Op. 66), and Chopin's Scherzo in B Minor (Op. 20) brought the evening to a close. H. W. L.

Angela Pistilli, pianist, Nov. 12 (TH), E—Opening her debut recital with Bach and Brahms, Angela Pistilli then offered as her main contribution the Beethoven Sonata (Op. 53, "Waldstein"). The young pianist had a basically good conception that made itself evident despite erratic tempi and occasional inaccuracies; cleaner finger work was in order in fast passages. In the Debussy Preludes, generally more successful, she played with a certain degree of sensitivity. With a secure technique and a fine musical feeling, Miss Pistilli showed encouraging signs for pianistic development. M. D. L.

Martha Schlamme, soprano, Nov. 13 (TH), E—A packed house, including stage seats, greeted Martha Schlamme as she began her recital of "Songs of many Lands." Miss Schlamme sang folk songs and art songs. Her voice cannot be called great or gorgeous, but in her presence one cannot help but be thoroughly entranced. She is a stage personality of first rank, and certainly knows how to put across a folk song. Tanya Gould, pianist, ably supported Miss Schlamme, and the Mezzo Nadyne Brewer joined in three Moravian duets by Dvorak. W. C. H.

N. Y. Philharmonic-Symphony, Nov. 13 (CH), E—Franco Autori conducted an interesting orchestral bill, starting with Gossec's Symphony in D, and after intermission rounding out the program with the first N. Y. performance of Caaman's Suite for Strings and Strauss' "Death and Transfiguration." The evening also presented one of the finest young American violinists, Norman Carol, in his first appearance with the orchestra. Mr. Carol has a flawless technique, a fine bowing arm, and an innate musicality which allows him to play a classical masterpiece like Mozart's Concerto for violin and orchestra No. 5 in A major (K. 219) with deep understanding and

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convincing interpretative meaning. It was a performance which let the work speak in its incomparable beauty. The most cordial applause given to the soloist reflected the deep impression made by the artist. H. W. L.

Harold Cone, pianist, Nov. 14 (TH), A—Fortunately Steinway manufactures a sturdy piano, for any lesser one would have buckled under Harold Cone's heavy-handed power. After an intelligent, if not imaginative, reading of a Bach Prelude and Fugue, Mr. Cone turned to the Beethoven Sonata (Op. 53, "Waldstein") and thundered through it—even the second (choral) theme! One would not mind the loudness so much, except for the fact that the tone is hard, percussive, dry—in short, quite ugly. Unfortunately Mr. Cone's good technique suffers from this also. The program concluded with three Intermezzi (Op. 117) of Brahms, and a noisy performance of Schumann's Symphonic Etudes (Op. 13), which had sweep but completely lacked detail. M. D. L.

N. Y. Philharmonic-Symphony, Nov. 15 (CH), E—Under the baton of Richard Rodgers the N. Y. Philharmonic Symphony offered a gala benefit concert for the society's pension fund which featured songs of Mr. Rodgers with Annamary Dickey, soprano, Claramae Turner, contralto; Davis Cunningham, tenor, and John Raitt, baritone, as soloists, and a chorus under the direction of Crane Calder. There were three orchestral selections played—a medley of Rodgers waltzes, with all the spring and charm of Strauss, "Slaughter on Tenth Avenue," an exciting ballet number, and the world premiere of "Victory at Sea," a symphonic scenario of background music to the movie. There was a great deal of variety in the songs presented from "State Fair," "Carousel" "The King and I," "South Pacific," "Oklahoma," and older Rodgers-Hart collaborations, all proving Mr. Rodgers to be one of our finest songsters. The soloists sang with heartwarming spirit to a full house, and everyone on stage and off had a rousing good time. M. D. L.

Concert Society of New York, Nov. 14 (TH), A—New York finally heard its first live performance of Satie's dramatic "Socrates," which is the setting of several sections (philosophically insignificant ones) of Plato's Dialogues. It received a warm and devoted performance by Virgil Thomson, the chamber orchestra, Phyllis Curtin, soprano, and Alice Howland, mezzo-soprano. Mr. Thomson exulted in the bareness of the work's texture, and the vocalists did a heroic job with so unmusical a text.

As a conductor Mr. Thomson made a weak start with Bach's Suite No. 2 in B Minor, for it had little character and metronomic definition; the Badinerie was taken at break-neck speed. But Julius Baker, the flutist, played and phrased beautifully with a silvery pure timbre. The conductor's Mozart (Symphony No. 33 in B-flat, K. 319), on the other hand, was brilliant and fresh.

As a composer Virgil Thomson was represented by his Stabat Mater (1932), a solo cantata, and Four Songs to Poems by Thomas Campion (1951). The lyric and dramatic elements weave the former into a thoroughly engaging work, and Miss Curtin, an artistic angel of the highest intellectual and emotional order, gave her usual definitive performance with gracious ease. The eminent critic's more recent songs were less absorbing in their folkish character. They are lyric, harmonically conventional, with little variety in the accompaniment of harp, viola, and clarinet (a combination which offers great possibilities), and perhaps a bit pretentious in their simplicity. Alice Howland sang them assisted by Edward Vito, Emanuel Vardi, and Robert McGinniis. M. D. L.

The Saidenberg Little Symphony, Nov. 14 (K), E—In the second of two Bach concerts the Saidenberg Little Symphony performed the Brandenburg Concertos Nos. 1, 2, and 6 and the Concerto in F Minor for Piano and Orchestra. The assisting artists in the Brandenburg Concertos were John Burrows, John Wummer, and Mitchell Miller. As in the past the high performance standards of this group were maintained. There were only a few spots in the Brandenburg No. 1 where the orchestra seemed to bit unsure of entrances, and we might want to argue the advisability of substituting in the Brandenburg No. 2 a modern clarinet for the original clarino, and the omission of the keyboard continuo in all the works. W. C. H.

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St. Thomas Chapel Series To Feature Yale Univ. Concert

Mr. James Palsgrove, organist and choirmaster of St. Thomas Chapel, N. Y. C., has announced a series of three Christmas concerts. The first of the series was a presentation of the organist Clarence Watters in an organ recital on Nov. 23. The second concert, scheduled for Dec. 7, will present Baroque Christmas music with the St. Thomas Chapel Choir joined by the Mannes College Chamber Orchestra in Johann Christoph Bach's cantata "Die Kindheit Jesu." The Chamber Orchestra will play Vivaldi's Concerto Grosso in D Minor, and the Choir will sing a group of unpublished works by Praetorius, Schein, and Schütz. This concert will be conducted by Gid Waldrop, Editor of the *Musical Courier*.

On Dec. 14, the Yale University School of Music's Chamber Orchestra and chorus will present a program of early Christmas music under Senno Heath. This program will feature works by Byrd, Handel, Sweelinck, and Hassler. Bach's cantata No. 121, "Unto the World This Happy Morn," will also be included. The Yale program is a repeat performance of a concert presented on the New Haven campus.

St. Thomas Chapel is located at 240 E. 60th St., New York City. Programs are scheduled to start at 8:30 p.m.

Debut of a New International Star

Dolores Perez, leading soprano, Teatre San Carlo, Naples, Italy, and first prize winner of the 39-nation *bel canto* contest, Vercelli, Italy, 1953, will make her American debut recital at Carnegie Hall on Dec. 5. Of Spanish birth, daughter of a distinguished baritone and a celebrated actress, Miss Perez made her debut at the age of 17 as Madame Butterfly at the Teatro Rosalio de Castro de La Coruna in Spain. Her triumphant first appearance was followed by many engagements throughout her native country, and the addition of *La Bohème, Pagliacci, Faust,* and many other operas to her repertory. During the 1954 season she sang in De Falla's *La Vida Breve* and in Gounod's *Faust* at La Scala, Milan. As Lily Berchman she made numerous recordings which were released in this country by Montilla Records. For her American Debut Miss Perez has chosen songs by Cimarosa, Pergolesi, Ravel, Bizet, and Delibes; and arias by Mozart, Bellini, Massenet, Boito, as well as a selection of her celebrated repertory of Spanish songs by De Falla, Turina, Rodrigo, and Barrios.

THE NATIONAL SCENE

BOSTON

■ When news was first released that Leopold Stokowski had accepted an invitation from Boston University to conduct its orchestra and chorus at Symphony Hall, there were many who were dubious about the outcome. Boston was the last city, it was felt, where the bold questing spirit of the conductor would be appreciated. Now that the concert is a matter of record, it can be stated that Boston and Stokowski took to each other like the proverbial duck to water.

The conductor liked everything about the Hub—its food, newspapermen, people, accommodations, and its architecture. Most particularly he enjoyed working with the students, who on their part enthusiastically gave him their best and more. The result was a decided success at Symphony Hall, where the first Eastern performance of Carl Orff's "Carmina Burana" and Normand Lockwood's "Prairie" were given on Nov. 19.

It is odd to find that this Boston visit was only the third time Stokowski had conducted here, the other occasions being with the American Youth Orchestra and the N. Y. Philharmonic. Thus the silver-maned maestro shares with Arturo Toscanini a sort of reverse distinction of never having been guest conductor with the Boston Symphony Orchestra.

■ The season is now well enough under way to make some generalizations:

(1) The Boston Symphony Orchestra is having its best year so far under Charles Munch, and perhaps one of the best in its history. Interesting music, splendid performances, and inspired conducting are the rule at almost every concert. Plenty of premieres, too, to add variety and flavor, and more soloists than in any previous season one can remember.

(2) The recital audiences will come close to setting a record. Aaron Richmond is packing them in for the B. U. Celebrity Series. There is nothing the impresario likes more than people overflowing on the stage, with every seat sold. This happy state of affairs has been noted on several occasions.

(3) Many worthwhile and interesting contributions have been and will be offered by schools and colleges. In addition to Boston University, the New England Conservatory has mounted some first-rate concerts, and the Boston Conservatory has announced an interesting list. Harvard, Radcliffe, M.I.T., Tufts, and Wellesley all have shown imagination with the scope of their offerings.

(4) Efforts to interest new groups in attending concerts appear to be meeting with some success.

JULES WOLFFERS

WASHINGTON

■ Robert Casadesus helped to achieve an early highpoint in the National Symphony Orchestra's new season with some spectacular concerto playing. Mr. Casadesus joined Howard Mitchell and his players for the Ravel concerto for left hand and Saint-Saens' fourth, giving them admirable, high-spirited performances. Roussel's "Bacchus and Ariane" and Fauré's lovely "Pelleas and Melisande" music made satisfying all-orchestral contributions to this French program, in which the only component tending to the hackneyed was the Berlioz "Roman Carnival" Overture.

Zino Francescatti played the first Paganini concerto a week earlier, with the Shostakovitch Fifth Symphony and Smetana's "Moldau" as companion pieces. On another evening John Martin, the orchestra's solo cellist, was given featured position in Strauss' "Don Quixote," and the *Rosenkavalier* suite and "Dance of the Seven Veils" made up the balance. Mitchell opened the season with Haydn's 96th Symphony, Dvorak's "New World," Copland's "El Salon Mexico," and Villa-Lobos' exotic tone-poem about the origins of the Amazon, "Erosion."

■ Eugene Ormandy and the Philadelphia Orchestra, for the first of the Pennsylvania visitors' eight programs, performed Stravinsky's *Petrouchka*, the Tchaikovsky Fifth, and Kabalevsky's "Colas Breugnon" Overture.

■ The annual Founder's Day observance at the Library of Congress Coolidge Auditorium this year featured a performance of Norman Dello Joio's "The Lamentation of Saul." Leonard Warren won high praise as soloist in this unusually scored work, the instrumentalists being Wallace Mann, flutist; Norman Lamb, violist; Dorothy Stahl, cellist; Ernest Harrison, oboist; Harold Wright, clarinetist, with the composer himself at the piano. The work was premiered in Pittsfield last summer. Other music on the program included the Beethoven B-flat clarinet trio, Roussel's Trio (Op. 40) for flute, viola, and cello, Weber's G Minor Trio (Op. 63), and Mozart's C Minor Adagio and Rondo.

■ The Budapest Quartet in its autumn series has been performing the Op. 76 quartets of Haydn. Stravinsky's concertino, Griffes' Two Sketches on American Indian Themes, Bartok's first quartet, and the Grieg Op. 27 quartet have been among the other pieces on these programs. The Grieg, strangely enough, had never been played by the Budapesters before.

■ Richard Bales, music director at the National Gallery of Art, currently is getting attention in record shops with his Civil War cantata, "The Confederacy," which winds up with the Rebel yell. This piece was concocted from wartime songs for Bales' tenth anniversary at the gallery last year, and it was heard again at the gallery this fall. Charles Ives' First Symphony was also performed at one of the Bales concerts. JAMES G. DEANE

Ferguson Elected President Of Community Concerts, Inc.

David Ferguson, vice president of Community Concerts, Inc., and manager of Pacific Coast operations, has been elected President of the organization, effective immediately, it was announced recently following a meeting of the Board of Directors of Community Concerts, Inc., at the company offices in New York City.

At the same time, the Board announced the appointment of Herbert O. Fox as vice president. Fox, who has been in the company's Chicago office as Managing Director of Community Concerts, Inc., will move to New York to assume his administrative duties.

David Ferguson replaces Ward French, who since 1941 was president of the organization. Since taking their new offices, Messrs. David Ferguson and Fox have announced that Marion Evans, formerly in charge of the Chicago office, will move to New York to become director of Eastern and Midwestern Field Operations.

Community Concerts, Inc., is a subsidiary of Columbia Artists Management, Inc., with local concert-giving associations in 800 cities in the United States and 100 cities in the Dominion of Canada.

*Allan Carpenter, president of the Chicago Business Men's Orchestra, presents Mrs. Paul A. Grundman (second from left) with the Chicago Business Men's Orchestra-*Musical Courier *Citation, an award given annually to a Chicago resident not professionally engaged in music who has made the greatest contribution to music in Chicago. Shown with Mrs. Grundman are Mrs. John Alden Carpenter, one of the judges for the Citation, and Dosha Dowdy Devries (left), Chicago representative of* Musical Courier.

CLEVELAND

■ Mayor Robert Wagner of New York City appeared on the stage of Public Music Hall on the evening of Nov. 12 to receive the huge key to the City of Cleveland. It was a proud moment for the management of Giacomo Bernardi, for he inaugurated the first three-day engagement of the N. Y. City Opera Company whose performances were greeted with an outburst of enthusiasm by public and press alike. It was indeed a red-letter occasion to hear *Tosca, Traviata,* and *Carmen* presented with such superb artistry, such highly effective staging, such wonderful voices and seasoned acting, superbly integrated throughout each performance. The conductors — Joseph Rosenstock for *Tosca,* Thomas Martin for *Traviata,* and Julius Rudel for *Carmen*—had their duties magnificently in hand. Ferruccio Tagliavini as Mario, golden-voiced Lawrence Winters singing Scarpia, and Susan Yager in the name role made for an extraordinary cast into which all minor roles were effectively integrated. Frances Yeend, well known here for her solo appearances with George Szell's Ninth Symphony performances, was a refined Traviata, most ably supported by Jon Crain, tenor and Cornell MacNeil, the elder Germont. An exciting and superbly voiced Carmen was introduced in Gloria Lane together with Walter Fredericks, tenor, and the marvelous Escamillo of Lawrence Winters. All in all, it was a wonderful experience to welcome so great a company in the relatively intimate surroundings of Music Hall, seating 3,000, instead of the vast Auditorium, with 9,000 seats. Cleveland hopes for regular return visits. What a joy to greet *Carmen* restored to its former colorful scenes instead of the modern, drab, and stylized show the "Met" has been exhibiting for the past three or four seasons!

■ The preceding week saw no less than five ballet performances—rather an overdose for a public not accustomed to continual terpsichorean art. However, the Ballet Russe de Monte Carlo, also sponsored by Bernardi, was a sellout for two evening events, and a good matinee. Maria Tallchief and Frederic Franklin were wonderful in *Swan Lake; Gaite Parisienne* had the superb Daniellian; and *The Mikado* was well staged and entertaining. Other interesting creations were *Don Quixote, Nutcracker, Harold in Italy,* and *Scheherezade.*

The Brudno management presented two evenings of the highly artistic Ballet Theatre which stressed the new and modern phase of the art of the Dance. Igor Youskevitch, Nora Kaye, and John Kriza were the leading artists in such imaginative creations as *Til Eulenspiegel, Mlle Angot, Jardin aux Lilas,* and *Helen of Troy.* The second evening presented *Swan Lake,* the starkly hysterical *Streetcar Named Desire, Rodeo,* and *Interplay.*

■ Karamu Theatre has added another feather in its cap. In the past it has been responsible for first presentations of such contemporary works as *Amahl* by Menotti and *The Trial* by Gustav von Einem under the direction of Benno Frank. Last week we had occasion to witness a double bill of excellent values—another first in Cleveland of Puccini's *Il Tabarro* and Lukas Foss' *The Jumping Frog* (after a story by Mark Twain). The latter was an amusing trifle of modernistic sound very ably presented by William Harris, Gloria Shafran, John Dietz as the Stranger, and a competent cast. However, the fine achievement of the evening was Puccini's one-act opera, which clearly shows the hand of the master that shaped *Bohème* and *Tosca.* William Ray as the Skipper, Richard Laureti, tenor, as the lover, deserve high praise. Phyllis Braun in the role of Giorgetta, the wife, was excellent histrionically as well as vocally; the half-crazed Frugula was convincingly portrayed by Gloria Shafran. Both scores were ably performed on the piano by the new music Director Helmuth Wolfes, who was responsible for the special preparation and training of the cast. Instead of "Theatre in the Round" we would prefer it on a conventional stage.

■ Before embarking on its two-week tour of November the Cleveland Orchestra gave its fifth pair of concerts Nov. 4 and 6 with Robert Casadesus as soloist in an exquisite performance of Mozart's Piano Concerto in A Major (K. 414), a first hearing at these concerts; likewise Mr. Casadesus in his own Concerto for Piano and Orchestra (Op. 37). This composition won immediate acclaim; it is constructed along lines of wholesome musicianship, scholarly development, exemplary contrapuntal devices; it is witty, of splendid rhythmic appeal, replete with pianistic fireworks which were made to sparkle under the composer's deft fingers. Mr. Szell and the orchestra played the work with obvious relish and the audience gave all concerned a rousing ovation. A wonderfully eloquent performance of Schubert's "Unfinished" Symphony and an exhilarating and expressive "Til Eulenspiegel" of Richard Strauss opened and closed this brilliant concert.

ROSE WIDDER

CHICAGO

■ *Taming of the Shrew,* music by the already famed American composer Vittorio Giannini, was given its world premiere as full-fledged Grand Opera by the Lyric Theatre of Chicago on Nov. 3, following the sensational opening of the season with Callas in *Norma* the previous night. The Lyric Theatre management is to be complimented upon its realization of this opera's potentials.

In Dorothea Fee, Giannini found a fortunate collaborator and perspicacious librettist, whose understanding adaptation of the libretto based on the Shakespeare play, with interjections of several of the sonnets and the Love Duet from *Romeo and Juliet,* served the composer well as inspiration for his stunning score. This was important music, wonderfully vocal and melodic. And the composer has a distinct gift for matching music and text.

With the highly talented and inspired Nicola Rescigno at the helm, a cast well chosen (for the most part) to exploit the work's capabilities, and with excellent staging (by Rexford Harrower) and decor and costumes convincingly re-designed, the opera was an unqualified success, and we were among the many who shouted bravos as Giannini took bows after the final encore curtain.

The only detracting feature of the performance was the sometimes overpowering resonance of the orchestra, due in part, we felt, to a theatre too large for satisfactory projection of much of the opera's clever dialogue, and a cast (with few exceptions) of medium vocal power.

Irene Jordan was completely convincing as the Shrew and met the demands of the difficult role vocally and histrionically. She has a remarkably versatile voice and sings both musically and intelligently. Gloria Lind, as Bianca, rose to vocal stardom, and made a lovely figure of simplicity and sweetness—a perfect counterpart to her sister, Kathrine. Thomas Stewart gave a capital portrayal as Batista. Lawrence White, a tenor of good timbre, was inadequate in the role of Lucentio, lacking both vocal authority and the necessary sense of the theatre. Hugh Thompson was well cast as Petruchio, as were those two excellent bassos, Don-

ald Gramm, whose fine voice and flair for the stage made him attractively conspicuous, and Andrew Foldi, who was completely in character as Biondello, and made his part stand out in the lengthy cast. Andrew McKinley's talent was particularly noticeable in the role of Grumio. Lesser roles were well taken by Miles Nekolny, Joseph Mordino, Algerd Brazis, and John Tyers.

■ Rossini's comic opera, *The Barber of Seville*, the fourth production of the Lyric Theatre season, received a merry performance from a cast of good singers. The role of Rosina was sung by mezzo-soprano Giuletta Simionato. This reviewer prefers to hear a real coloratura soprano in the part, though Rossini himself chose a mezzo-coloratura to create the role when the opera was premiered in Rome in 1816. Mme. Simionato is the possessor of a remarkably rich voice that soars and descends with equal ease. To portray a saucy girl at the age of sweet sixteen, a less mature artist gives better reason for Count Almaviva's courtship. Nevertheless, Mme. Simionato was a regal figure if not a too fragile one as the ward of Dr. Bartolo, well depicted by Carlo Badioli, a fine buffo basso. Tito Gobbi in the title role was vocally grand, and his dignified barber was convincing. Leopold Simoneau seemed ill at ease in the midst of buffoons, remembering that Almaviva remains a nobleman even in disguise. Thanks, Simoneau, for your noble acting, which made us enjoy doubly your song, even when remembering the foremost of all Almavivas — Bonci. Nicola Rossi-Lemeni as Don Basilio had made himself to look like a chimney-sweep—a caricature Chaliapin created in his declining years to win a laugh. Lemeni, still very young, already needs proper care of his admirable voice. He sang under pitch now and then, and might be well advised not to use the high tones not written by Rossini in the Calumnia aria. Algerd Brazis did well by Fiorello. Not so Mary Kreste, as Bertha. Nicola Rescigno conducted with complete understanding and skill, which he made use of quickly in handling the poorly balanced ensembles.

■ The performance of *Carmen* cannot be registered as a successful presentation as offered by the Lyric Theatre in the Opera House, Nov. 17. To be indulgent, let us say that lack of rehearsals were largely responsible for the disappointing performance, including the orchestral portion, a reading both pallid and erratic under Perlea's usually admirable baton.

Giulietta Simionato in the title role exploited well her rich vocal resources, but failed to portray the alluring gypsy girl charged with temperament and magnetism that is Bizet's fascinating Carmen, depicting rather a forelorn Santuzza of *Rusticana* fame. Her *vis à vis*, Mirto Picchi, cannot claim acting as his *forte*, but pours forth beautiful song as exhibited in "La Fleur." But, on the whole, his voice is better suited to roles in the Italian repertory. The Escamillo of Gian Giacomo Guelfi lacks refinement and ardor. This Toreador is no ordinary bullfighter, but the toast of Seville. Guelfi relies solely on his gorgeous voice to make his mark, and has his chance to let it boom forth in the Toreador Song, to the delight of the preletarian if not of the connoisseur. Irene Jordan, a valuable artist, gave the most satisfactory portrayal of the evening as a lovely voiced, modest Micaela, singing with warmth and ease as she moved gracefully and knowingly on stage entirely in the spirit of her role. Gloria Lind gave character and lovely, vibrant tones to her Frasquita. Her companion, Mary Kreste, was miscast as Mercedes, her shrill high tones detracting from both the quintet and the card scene. Andrew Foldi, substituting for Thomas Stewart, gave a splendid account of himself in the role of Zuniga. His clear French diction added materially in making his presence felt, for he has a good voice and knows the theatre. The choristers acted no better than they sang generally, and the commonplace *mise en scène* and an ill-suited ballet, though well danced, to music of de Falla (Ruth Page choreography), added to the over-all conglomerate effect of the presentation.

■ In operatic parlance, *La Bohème* "sings itself"—not so, for we have heard many a poor performance of Pucinni's masterpiece both at the Auditorium here and at the House on 39th Street in New York. But we can state that the performance given by our Lyric Theatre cast at the Civic Opera House on Nov. 6 would be difficult to duplicate.

Rosanna Carteri's Mimi is a creation all her own. Possessor of a voluminous and lovely lyric soprano, this welcome newcomer understands the art of beautiful singing, and with

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charm, modesty, tenderness, and restrained passion, she made a portrayal that matched in allure the impact of her vocalism. Here is an artist of first magnitude—one sure to achieve renown and box-office value before this season closes. Carteri's *vis à vis* in the drama, Giacinto Prandelli, as Rudolfo, showed himself to be a tenor of no great resource, but adroit in the manipulation of an agreeable if not powerful voice which he never forces beyond its limit, and in so doing he will sing for many years to come, to the pleasure of his admirers. The baritone Gian Giacomo Guelfi's warm stentorian voice was a revelation to us in the role of Marcello, the like of which we have no recollection. The balance of the cast was satisfactory. Lorenzo Alvary was a well-voiced, jovial Colline. Less satisfying among the funmakers was John Tyers, as Schaunard. Gloria Lind, always reliable and admired vocally, was a coquettish Musetta, but needs more stage experience for this major role that brought fame to its greatest interpreters, Fritzi Scheff and Bella Alten. Carlo Badioli, the buffo basso, brought forth a good voice and histrionic talent in the dual roles of Benoit and Alcindoro. The *mise en scène* of William Wymetal followed good patterns, and choristers deported themselves cleverly in the Cafe Momus scene, and sang with a security associated with routined choristers. Jonel Perlea, long experienced conductor, directed the performance entirely to his credit.

■ On the heels of her triumphant debut here as Norma, Maria Callas' phenomenal voice was revealed even more forcefully as Violetta in Verdi's *La Traviata*. Here we found her imbued with three different voices to project the various moods of the role. But to this reviewer, Mme. Callas' greatest attribute is her ability to recreate her roles with wonderful simplicity and genuine warmth. In the poignantly moving death scene, recalling the Duse and Bernhardt tradition, Mme. Callas became the greatest singer-tragedienne of the lyric stage. The heroine of the night was well seconded by Leopold Simoneau, who rode to heights as Alfredo, and Tito Gobbi as the elder Germont was aristocratic in song if not of mien. Others in the well-chosen cast were Gloria Lind, Mary Kreste, Virginio Assandri, Algerd Brazis, Miles Nekolny, and Andrew Foldi. Nicola Rescigno again distinguished himself as a sensitive conductor with a keen sense of drama, and one completely in command of his forces. The opera was staged by the veteran William **Wymetal.**

■ Callas bade us au revoir at the Opera House Nov. 17 in her final performance of *Lucia*, and left a devoted and ecstatic audience hoping for her return to us for many seasons to come. Many a famed coloratura has triumphed in the title role of Donizetti's *Lucia di Lammermoor* since its premiere in Naples in 1835, but to this reviewer Mme. Callas was the greatest of them all. She not only electrified her audience with amazing pyrotechnics (achieved also by Patti, Melba, Galli Curci, Pons, and others), but imbued the role with a heart and soul not given to the portrayal of Lucia by any other artist. Nor had the role ever been lived so naturally. She reached Parnassus long before the Mad Scene, but at its close the show was almost stopped, and as the act ended the audience rose spontaneously to pay homage to a great artist who has endeared herself to all who have heard her—which is to know her —and whose return to the land of her birth has opened a new era in Grand Opera.

■ Guiseppe Di Stefano, a tenor new to us, exhibited a beautiful voice which added lustre to the performance, and gave so fine a portrayal of Edgardo as to shine in his own light in a performance further illuminated by the noble singing of baritone Gobbi, the Ashton of the cast.

■ Norma Holmes, in her first Chicago recital heard in Kimball Hall, showed herself to be an innately musical and refined pianist, with well-schooled fingers and a sincere approach to her art. However, a shallow tone, when less than *forte*, and the lack of a certain flair and over-all style of performance, kept her playing from being altogether interesting. The program contained Schubert's Sonata in B Major (Op. 147), a first performance of John La Montaine's provocative and skillfully written Fuguing Set (Op. 14) (dedicated to Miss Holmes), Debussy's "Estampes," and Liszt's B Minor Sonata.

■ The 77-year-old Ernst von Dohnanyi, accompanied by his charming wife Helen, was not only successful as a brilliant pianist in three concerts with the Chicago Symphony Orchestra, but endeared himself to the hearts of those he met socially. Among those who entertained him were the Cliff Dwellers Club, which had a luncheon in his honor, and the Cordon Club, famous woman's organization, which was especially eager to greet Mme. von Dohnanyi, who is a writer of distinction. Her linguistic attainments enabled her to write novels, magazine articles, brochures, etc., in the languages of the countries in which the Dohnanyis have lived since they fled from Communist occupation of their home in Budapest only hours ahead of the invading armies, with only a few suitcases. At both functions Rudolph Reuter, the pianist, an old friend of Dohnanyi from the time the former was a student at the old Hochschule in Berlin, spoke at length of the achievements of the distinguished composer and pianist, and stressed the extraordinary span of his activities, for he played as soloist in 1900 with **Theodore** Thomas, and played again, seemingly without having aged at all, 55 years later in the same capacity. Both Dohnanyis made short addresses and won the hearts of their hosts on both occasions.

■ The Chicago Symphony Orchestra's Thursday-Friday concerts of the past three weeks attracted particular interest for the solo appearances of Ernst von Dohnanyi in virtuosic performances of his Concerto for Piano No. 2 (1949) and his Variations on a Nursery Air for Orchestra and Piano Obbligato, winning the veteran artist warm ovations; Andres Segovia, whose usual acclaim was received following an amazing performance of Castelnuovo-Tedesco's Concerto for Guitar and Orchestra; and the Sauter Finegan Orchestra, featured in an American premiere of Rolf Leibermann's Concerto for Jazzband and Symphony Orchestra.

The 20 scarlet-coated members of the Sauter-Finegan group lent a gay accent to the full stage of 122 players, and a still gayer musical accent, as expert trumpets, saxaphones, trombones, and rhythm section set forth as solo group with symphony orchestra accompaniment, to establish the early concerto form.

A provocative, atmospheric Introduction led into the Jump, first of three Jazz forms employed, including Blues and Boogie-Woogie, interlinked with symphonic portions of the work. These were two scherzi and an Interlude, after which both orchestras joined in an exhilarating, highly spirited South American dance rhythm, the Mamba, as grand finale.

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One could scarcely expect, and did not hear an integrated work, for there was little melodic content, and two specialized orchestras—the symphonic music of one written after Schoenberg's 12-tone system in irregular rhythms, and the other in 4-4 jazz rhythm, could not easily meet. Nevertheless, the work was worth the serious recognition given it by Reiner and the musicians (while doing justice to its amusing aspects), and the audience's hearty reaction attested to its enjoyment of the performance.

One of the attractive features of the novelty's performance was the piano playing of George Schick, who in addition to the symphonic piano part, undertook on short notice to play the jazz piano part, including the big Boogie-Woogie solo which he played with contagious spirit, like a veteran.

Reiner had aranged, and delivered, a cleverly planned program opening with a Handel Concerto Grosso (No. 5, for String Orchestra), to which form the Liebermann work was related, with music of Ravel ("Le Tombeau de Couperin"), Copland ("El Salon Mexico") and Prokofieff ("Classical" Symphony) leading up to the closing novelty. Reiner and the orchestra were in finest form and gave one of the most highly polished and altogether enjoyable concerts of the season.

DOSHA DOWDY and RENÉ DEVRIES

LOS ANGELES

■ There has been more than usual interest in the seasonal opening programs of the major musical organizations in the Los Angeles area. Leon Kirchner's Piano Trio was given its world premiere at the first concert in the 51st season of Coleman Chamber Music Assn. concerts in Pasadena; Elisabeth Schwarzkopf made her West Coast debut in opening the 10th season of the Music Guild of Los Angeles; Igor Stravinsky's dirge-canons and song, "In Memoriam: Dylan Thomas," was premiered at the first event of the Monday Evening Concerts (successor to Evenings on the Roof), and the solo efforts of tenor Richard Tucker, pianist Gary Graffman, and a tape recorder have variously electrified audiences at the opening three concert pairs of the Los Angeles Philharmonic Orchestra under Alfred Wallenstein.

Kirchner's Piano Trio—commissioned by the Elizabeth Sprague Coolidge Foundation and played by the composer, violinist Henri Temianka, and cellist Lucien Laporte—is a one-movement work of somewhat phantasmagorical atmosphere and infrequently released tension. Harsh, somewhat astringent, it owes more to the influence of Sessions than of Bartok, but is still unquestionably a highly individual product of Kirchner's somewhat introspective character. In general, the violin and cello are pitted against the eruptive and percussive piano passages (so brilliantly handled by Kirchner at this concert). The work is trenchant, but has some surprisingly contemplative and beautiful passages.

The Paganini Quartet's playing of the Adagio No. 3 from Haydn's quartet, "The Seven Last Words of Christ," was the outstanding work performed at this Coleman opening in intimate Pasadena Playhouse. Other works heard included Beethoven's third Rasoumowsky quartet and Brahms' B-flat Quartet (Op. 67).

Stravinsky's tribute to Dylan Thomas, whose literary collaboration in an operatic project was cut short by the poet's sudden death, took the form of a setting of Thomas' own poetic memorial to his father—"Do not go gentle into that good night." Preceded and followed by dirge-canons for four trombones, it is written for tenor voice and was beautifully sung by Richard Robinson. However, its spare, white, Elizabethan character seemed only pallidly to reflect the exhorting energy of Thomas' own reading of the poem on a record amplified in West Hollywood Auditorium just before the initial performance of the music, following a short spoken tribute by Aldous Huxley.

More interest attached to the music for trombones by Purcell, Gabrieli, and Schuetz, and to the fantastic madrigals by Carlo Gesualdo which were sung so remarkably well by Grace-Lynne Martin, Marilynn Horne, Florine Hemmings, Charles Scharbach, and Robinson, under Robert Craft's direction. This music, with its "floating pitch," use of all 12 tones in a few bars, and other remarkably advanced characteristics for the Renais-

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sance period, made a deep impression upon a large and illustrious audience. There was appropriateness in the programming of the Gesualdo madrigals, since Stravinsky and Thomas had been considering this murderous Neapolitan princeling—a friend of Tasso's—as possible operatic source material.

This and ensuing Monday Evening Concerts have included so many short but fascinating works that it is regrettable space precludes only mention of a few. Giselher Klebe's Roman Elegies—a setting of three Goethe poems inspired by the ruins of Italy—proved a fascinating atonal example of the use of literary imagery in music. Scored for narrator (William Schallert), piano, harpsichord, and double-bass, and strongly suggestive of Schoenberg's "The Survivor from Warsaw" (though the music itself seemed more closely akin to that of Webern), it created great discussion. Phrase after descriptive phrase was uncannily mirrored in tone and musical effect, and set listeners anticipating Klebe's quartet later this season.

A Serenade for violin, clarinet, and bassoon by Ivan Markevitch proved poorish Prokofieff, while Halsey Stevens' Sonata Giocosa for piano and double-bass was blurred Bartok and poorly conceived for the latter instrument despite the splendid playing of young Henry Lewis, who was assisted by pianist Natalie Limonick.

Monday Evenings Concerts is this season eschewing the Romantic school for the most part, and concentrating on contrast between the Baroque and the contemporary. The series, which like the preceding Evenings on the Roof founded by Peter Yates, is underwritten by the Southern California Chamber Music Society, has been admirably arranged by Lawrence Morton, with Robert Craft as the eclectic conductor of many of the offerings.

Typical of the new programming was the third concert: Los Angeles premieres of Webern's early and insipidly impressionist Quintet for piano and strings (1907) and Schoenberg's Three Songs from Opus 48 (1933); the Two Songs from Opus 14 by Schoenberg; three Sacred Symphonies by Schuetz (songs and symphonies were admirably sung by mezzo Margery MacKay); Twelve Violin Duets by Bartok (short, flavorful pieces played by Joachim Chassman and Myron Sandler), and the Cantata 131 of Bach, sung by the Rudy Saltzer Singers.

■ The debut of Miss Schwarzkopf in a *liederabend* for the Music Guild at University of Southern California and a second recital a few days later for the Beverly Hills Music Assn. introduced a soprano of remarkable technical polish and control, with tones more irridescent than truly luminous. She was superbly accompanied by Arpad Sandor. Unfortunately both programs consisted of so many small *lied* of a similarly charming character that listening was somewhat like making a banquet on marzipan or petits-fours. Only rarely, as in Wolf's "Kennst du das land," did she sing a song of more than a few lines or of a sombre or dramatic character. And her two operatic selections from *Don Giovanni* and *La Bohème* showed an emphasis on characterization which was achieved at the expense of the melodic line.

■ The Philharmonic Orchestra's 36th season—its 12th under Alfred Wallenstein—had Richard Tucker as tenor soloist at the first concert pair. Preceded by a dinner for 600 subscribers (at which Mrs. Norman Chandler, executive Vice-President of the sponsoring Southern California Symphony Assn., was honored for her services), the concert was highlighted by Tucker's consistently magnificent singing of arias by Handel, Verdi, Ponchielli, and Meyerbeer (with wonderful accompaniments by Wallenstein), and a performance of Dr. John Vincent's ebullient ballet suite "The Three Jacks"—based upon familiar nursery tales.

Gary Graffman's prodigious technique and remarkably controlled touch won him an ovation after Prokofieff's Third Piano Concerto at the second pair. For the third, Wallenstein turned to an inanimate soloist in Vladimir Ussachevsky and Otto Luening's Poem in Cycles and Bells for Tape Recorder and Orchestra. This first local example of "la musique concrète" was not, however, a qualitative success. The composition lacked both form and beauty. The utilization of echo-chamber, flutter, and tempi-varying techniques, etc., seemed more the playing with a new toy than serious creation. The possibilities inherent in such electronic music are wondrous, but this example seemed a superficial rummaging about in a bag of tricks—with the examples neither imaginative nor integrated.

By contrast, the other new work at this pair—Paul Creston's Third Symphony, based on episodes from the life of Christ—was a masterful example of conservative contemporary writing which was strongly constructed, inherently dramatic, intensely moving, and never tawdrily literal.

These three opening Philharmonic concerts under Wallenstein found the orchestra's violin tone continuing to be white and deficient in vibrato; the woodwinds tending to frequent shrillness, and the brass to harshness. Wallenstein's care in selecting and leading his lower strings is inescapable, but the driving demands he puts upon the orchestra as a whole seems to create within the players a tension which heightens tautness rather than intensity.

Nor can one condone the frequency with which raggedness makes itself noticeable in pieces which have been under-rehearsed because of emphasis on newer or more difficult works. Where the Creston Symphony was wonderfully played, and Vincent's ballet and Vaughan-Williams' Fantasia on a Theme by Thomas Tallis (here the strings relaxed and almost sang), there was regrettable lack of interpretative insight and performing excellence in Berlioz' Fantastic Symphony and Stravinsky's Fire Bird.

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Carl Fischer Has New Asst. Sales Manager

Carl Fischer, Inc. announces the appointment of Carl W. Burgstaller as Assistant Sales Manager. Alan G. Langenus, formerly associated with the company, has rejoined the firm as Eastern Representative, and will take over the sales and educational work formerly performed by Carl Burgstaller in the Eastern territory.

Executive of Civic Concert Service and NCAC to Retire

D. L. Cornetet, executive vice-president of Civic Concert Service and vice-president of National Concert and Artists Corporation, will retire from active business Dec. 31. He will, however, continue to serve on the Board of Directors of both corporation.

Mr. Cornetet will have completed 24 years of activity with Civic Music, having joined Civic Concert Service in 1931. During most of this period he has been in charge of the Chicago office, managing the territory extending from Indiana to the Pacific Coast. His activity in the field of music and entertainment extends over a period of 40 years, having begun in 1914 when he joined the Redpath Bureau, of which he was an executive for many years.

George W. Fowler has been appointed Western Manager in charge of the Civic Concert Service Chicago office, and from there will manage the same territory as has been handled by Mr. Cornetet. Mr. Fowler joined the field force of Civic Concert Service in 1948. In 1951 he was named Pacific Division Field Manager, and later advanced to the position of Western Field Manager with headquarters in Chicago.

Richard Rodgers Donates MMS. To Library of Congress

On Thursday, Nov. 11 at noon in the Lounge of Carnegie Hall, Richard Rodgers turned over to Harold Spivacke, Chief of the Music Division of the Library of Congress, a collection of manuscripts of his music. The Rodgers collection of manuscripts spans most of the work of one of America's most prolific composers, beginning with the first Garrick Gaieties in 1925. The complete manuscript scores for all of the Rodgers and Hammerstein shows, including notes made before the songs were written, some songs in their original form that differed materially from their eventual stage presentation, and songs that were eliminated, are included in the catalogue. Almost all of the Rodgers and Hart scores are represented. The collection begins with songs from the "Garrick Gaieties," with "Manhattan" and "Sentimental Me" from the first, and "What's The Use of Talking" from the second edition. The manuscript for the ballet, "Slaughter on Tenth Avenue," from "On Your Toes" is included. It is played frequently by the orchestras of the country as a symphonic work.

Also on the list are early Hollywood songs for "Love Me Tonight," with its fondly remembered "Lover" and "Isn't It Romantic?" The original score of the film musical, "State Fair," with the Academy Award-winning song, "It Might As Well Be Spring," is another item.

The manuscripts of several of Mr. Rodgers' non-theatrical compositions, including the ballet "Ghost Town," and the television epic of the Navy, "Victory at Sea," are included.

Not included in the collection being turned over to the Library of Congress are Mr. Rodgers' songs written for the Armed Forces.

New Opera Group in Newark, N. J.

A newly organized group, the Newark (N. J.) Chamber Opera Society, performed Henry Purcell's opera *Dido and Aeneas* in the auditorium of the Newark Public Library on Monday evening, November 15. The production, which marked the Society's debut, was received with spontaneous enthusiasm by a capacity audience.

The cast included Claire Watson and Leonard Hooper in the title roles, Ann Columbo as Belinda, and Elaine Bonazzi as the Sorceress. Howard Vogt, an assistant in the Art and Music Department of the Newark Library, and founder of the Newark Chamber Opera Society, acted as producer, director, and conductor of the performance. Miss Evelyn Garlock of Bloomfield, N. J., was the pianist.

Composer's Guild of America Announces New Officers

New officers for the Composers Guild of America were announced at simultaneous meetings on the East and West coasts on Nov. 8. The Western membership met in the Hollywood Roosevelt Hotel Redwood Room at 8 p.m. under the chairmanship of Leith Stevens. The Eastern membership met at the Phi Gamma Delta Club, 105 W. 56th St., New York, under the direction of Arthur Schwartz.

The Composers Guild of America, organized last year, comprises most of the leading composers in the country, and was formed to protect composers' rights that were not within the jurisdiction of any other guild.

"Parade of American Music"

An important new project already launched by the National Federation of Music Clubs will bring American music prominently to the fore in February, 1955. Entitled "A Parade of American Music," the project will cover an entire month, and works of American composers will be featured on Federation programs during that period. At least one complete program of American music sponsored by each of the organization's more than 5,000 clubs—Senior, Student, and Junior—plus community-wide programs in which the clubs take the initiative, is the goal.

The assistance of conductors, artists, managements, radio and television executives and other national music organizations will be solicited to make this first nationwide Parade of American Music a success. Folk music of the various regions, authentic Indian music, negro spirituals, psalm tunes that are distinctively American in origin, ballads, even ragtime, jazz, be-bop, and boogie-woogie, are suggested as program sources; also the light operas of Herbert, Porter, Kern and other composers of similar calibre, works of contemporary American composers, and the works of local composers from the specific area in which each program originates.

Each club is asked to formulate its program immediately and to send it to Federation Headquarters, 445 West 23rd St., New York 11, N. Y., so that an accurate record can be kept of over-all participation.

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THE INTERNATIONAL SCENE

Marjorie Tallchief and Vladimir Skouratoff of the Grand Ballet du Marquis de Cuevas in a recent London performance of Idylle.

PARIS

■ Contrary to the usual procedure, the month of October was rich with important musical events, if not with performances of new works. The first of these events, which created quite a sensation, was an exchange of ballet companies between the Opera of Paris and the Royal Opera House, Covent Garden, London. For two weeks the stage of our great opera house was exclusively occupied by the English ensemble, while our troupe did the same at London, both presenting their repertoire, carrying with them their own settings and costumes, choreographers, and conductors. The first spectacle was a gala occasion, with the auditorium resplendent and all the critics present. On the program was *The Sleeping Beauty* by Tchaikovsky in its entirety, staged by Frederic Ashton and Ninette de Valois, which we had not seen in Paris since 1921. The first impression, unfortunately, was spoiled by the settings and costumes. For a long time we have not liked these tableaux and costumes which stem from the wost period of the 19th Century, and the criticisms were quite severe, not to say devastating, on this account. The same happened with *Daphnis and Chloe* by Ravel, given as the second offering. The imaginative presentation and choreography by Ashton takes place in front of an atrocious backdrop which spoiled the visual aspects completely. Happily, there was Margot Fonteyn. In the roles of Princesse Aurore and Chloe she showed her great ability, her grace, technical assurance, poesy, and emotional richness. She was assisted by Svetlana Beriosova, Violetta Elvin, and by the male partners Michael Somes, Al Grant, and others. The other spectacles fared better. They included the charming *Pas des Patineurs*, the sumptuous *Hommage à la Reine* in which one much admired, if not the music, the very adroit choreography, *Le Lac des Cygnes* (in it entirety), and *Tiresias* by the lamented Constance Lambert. One had to concede that the corps de ballet of Sadler's Wells has cohesion and discipline which we often do not find in our own ensemble. While I am writing about the Opera I would like to mention a ballet which was mounted at the end of last season and which I have not yet written up on these pages. It is *Nauteos*, book by René Dumesnil, music by Jeanne Leleu, winner of the Grand Prix de Rome and professor at the Conservatoire de Paris. She is a musician of great gifts and wrote in this instance a score which fits the story like a glove. It is dynamic, rhythmical, and inspired. Orchestrated with imagination and power, it has assets which are rare with woman composers—as I regretfully have to admit. The poetic choreography of Lifar exposed brilliantly the gifted stars Yvette Chauviré and Michel Renault.

■ One has to write a lot about the Dance, for it is now the fashion here. The return of the Grand Ballet du Marquis de Cuevas was the occasion for another gala, where the exterior of the auditorium competes with the stage, and where *tout Paris* is present.

Among the novelties should be mentioned *Concerto* (in E Minor) by Chopin, staged by Nijinska which was a success due to the discipline of the ensemble. We had the occasion to admire the famous couple Marjorie Tallchief and George Skibine, more harmonious than ever, and the virtuosity of the pianist Jean Michel Damase, Grand Prix de Rome and one of our most brilliant young composers, himself author of successful ballet scores.

■ We also saw again *Porgy and Bess*, and after the first surprise one discovers the innate virtues of this deeply felt *oeuvre* with its exotic folklore. The *mise en scène* preserved its freshness, and the vibrant and still well-organized choral sections brought spontaneous applause. In the cast were Irene Williams, a new Bess, whose voice and dynamism justify the passion she inspires. Lorenzo Fuller is very different from Cab Calloway as Sportin Life, more brilliant and nervous, less frightening. The success was great and the audiences are packed at the Empire Theatre.

■ To finish with theatrical reports, I have to mention the happy creation of the Chamber Opera by Pierre Barthelemy which produces in spite of restricted means, but in perfect taste to an accompaniment consisting of two pianos and one or two instruments, works which the ordinary theatres cannot produce and still are worth hearing—the charming *Venitienne* by Jean Rivier, and *Philippine*, in which the brilliant dialogue by Andre Boll gave Marcel Delannoy the opportunity to write a scintillating scoreful of happy finds and vitality. This organization was warmly greeted by audiences and the press.

■ Among the great conductors which visited us during this month was Jascha Horenstein, who conducted twice the Concerts Colonne with great distinction and a purity of conception we always admire him for. The brilliant pianists Shura Sherkasky and Jean Casadesus were his assisting artists. The personality of Jean Casadesus is now fully asserted, making him a worthy preserver of the great tradition of his family. Jean Doyen, Gieseking, Samson Francois, Alfred Cortot, Yehudi Menuhin, and Louis Kentner also appeared this month on our concert stages.

■ Paris also saw a festival, organized by the Centre Documentaire de la Musique International, founded a few years ago by the publishing house Heugel. The first festival took place in Cologne, Germany, last year. The goal of that in Paris was not to present novelties, but to make plain the state of affairs in artistic creation in

the world and to establish the continuity of music in the Occidental sphere, not forgetting the source from which it emanated. The program was organized the following way: two programs, offering a panorama of International contemporary musical creativeness, two concerts devoted to the great and ancient tradition. The countries chosen were England and Italy, and one "young" country in the Occidental tradition: Hungary. Another concert was entirely devoted to experimental music, another one to chamber operas, ancient and new, a vogue which apparently has affected Paris of late. There also were lectures by eminent musicologists and exhibitions of musical documents from the countries selected. The programs were strictly observed and drew a big crowd. Among the modern works little known in Paris, one appreciated particularly the Nocturne by Andzey Panufnik, which achieves its transparent atmosphere by a sensitive—maybe too sensitive—use of percussion instruments and piano as orchestral colors. The 7th Symphony by K. A. Hartmann is a dense work with an intentionally sparse orchestration and masterly contrapuntal texture. It achieved a flattering success. The Salut Solenel by Claude Delvincourt was an homage paid at the festival to the lamented composer. Works of Jelinek, Rodolfo Halefzer, Nikos Skalkottas, Schoenberg, Roussel, Martinu, Hindemith completed the international programs. The seance reserved for England offered first ancient music and then the Poems by Lennox Berkeley, the second Concerto by Alan Rawsthorne, brilliantly executed by the young French pianist Jacqueline Eymar, whose authority and talent made a sensation, and the first Symphony by Humphrey Searle, a 12-tone composition.

Regarding the Hungarian concert, I mention the ancient pieces for cymbalum admirably played by Ida Taryani. The symphony No. 5 by Laszlo Lajtha, though a bit long, showed traces of very individual inventiveness, an assimilation of folklore material, while in my opinion the Serenade for clarinet and orchestra by Szervanski possesses an evocative power which is very moving.

The Italian concert was expected with impatience. Side by side with their great ancestors, Frescobaldi, Corelli, Carissimi, three contemporary composers were performed—Malipiero's 5th Symphony, which is close to the concerto grosso type with two pianos being the backbone of the orchestral ensemble; Petrassi's Recreation Concertante, an interesting work; and the young Luigi Nono's Due Espressioni.

These concerts were executed by the Orchestre de la Radio, conducted by Manuel Rosenthal, Franz Andre, Ch. Bruck, and Pierre Dervaux. They took place at the Theatre des Champs Elysees and the Salle Gaveau.

■ The experimental music, presented by the Group of Musique Concrète de la Radio Television Française, conducted by Pierre Schaeffer, attracted a great number of curious listeners. The electronic sounds were interesting in their coloristic effects and the variety of their origin. Among its creators, though coming to the problem from diverse directions, one can count Martenot, Milhaud, John Cage and Edgard Varese (the latter also well known in Paris).

The day of French music was started with an admirable program held at the Eglise de St. Eustache, where Andre Marchal had assembled a program which represented all the great contemporary organists we have in France—Dupre, Tournemire, Durufle, Messiaen—all of them representing that modern school which is the pride of our national art. The same day we saw chamber operas—one classic by Destouches, two others by contemporary composers (Marius Constant and George Delerue, whose *L'Opera* is more a radio play than a stage work).

Concurrently with the festival an International Congress on the sociological aspects of music in radio was held at the Sorbonne and at UNESCO. For the first time in Paris, internationally known sociologists, musicologists, musicians, and radio specialists met to study the problems which influence the development and the evolution of music and radio, changes in social structure which express themselves in it.

The great interest aroused by the festival was proven by the attendance of numerous foreign personalities of rank and repute. Congratulations are due to the president of CDMI, the composer Pierre Capdevieille, and the international committee of the festival: P. Capdevieille, P.-R. Fricker (London), Dr. Alfons Silberman (Sidney), A. Spitzmueller (Vienna), H. H. Stuckenschmidt (Berlin).

SUZANNE DEMARQUEZ

*(Suzanne Demarquez' Lyric Rhapsody for violin and orchestra, which was premiered last month in Munich by Janine Andrade, violinist, with Rudolf Albert conducting, will be played by Miss Andrade in Tokyo, Japan, during her tour this winter.—*ED.)

In Venice, Leonard Bernstein and Isaac Stern discuss the composer's Serenade for Violin, Strings, and Percussion, which Stern introduced at the recent Venice Festival of Contemporary Music.

BERLIN

■ If *Nabucco* was a splendid promise of the Berlin Städtische Oper under Carl Ebert, the second premiere of Donizetti's *Don Pasquale* marked its lighter, but in no way less distinguished sidepath. Swiftly directed by Wolf Völker, though rather sluggishly conducted by Wolfgang Martin, with sets and costumes by Robert Pudlich, it became a thoroughly enjoyable entertainment. Rita Streich was the well-rouladed Norina, Helmut Krebs the beautifully phrasing Ernesto, Fritz Hoppe the touching Don, and Herbert Brauer the very clever Malatesta. The *Salome* performances of Christel Goltz never failed to come very near the ideal of perfect opera.

■ The concert season is now well on its way. The Philharmoniker have returned from their Belgian-Netherlands *tournée*. Karl Böhm has been followed by Hans Rosbaud, conducting the rather stubborn "Ornaments" by Boris Blacher, the Brahms Violin Concerto (with Wolfgang Schneiderhan), and Mahler's First Symphony. Rosbaud, too, was in charge of a special concert of the ISCM, including Mordecai Sheinkman's not very sub-

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stantial "Passi," Fortner's moving b-a-c-h Fantasy for Two Pianos and Orchestra, Seiber's Elegy for Viola and Orchestra, and Henze's Third Symphony, striving for a synthesis between Schoenberg's constructivism and Stravinsky's dynamism.

■ The RIAS has inaugurated a Beethoven series, the first two concerts of which were conducted by Georg Ludwig Jochum and Fritz Lehmann, offering among other works the rarely heard Fantasy for Piano, Orchestra and Chorus (Op. 56). G. L. Jochum, Fricsay's successor (if not as the conductor-in-chief of the RIAS, then as its actual *spiritus rector*), delivered marvelous readings of Karl Amadeus Hartmann's powerful Sixth Symphony, Rudi Stephan's gripping Music for Orchestra, and Henze's tender "Lullaby of the Blessed Virgin." His soloists were Gioconda de Vito in the Beethoven Violin Concerto, and Claudio Arrau, who scored a personal triumph in the Chopin F Minor Concerto.

■ A recital series, sponsored by a Berlin cigarette firm, has provoked a brisk controversy. The collaboration of art and industry, to which American concert-goers are so accustomed, has until now been unheard of in Germany. Nevertheless, even the purists and defenders of "holy art" did not miss the chance of hearing Martha Mödl and Wolfgang Windgassen, assisted by the RIAS under Richard Kraus, in excerpts from Verdi and Wagner operas, and to make or renew the acquaintance with the harpenist Nicanor Zabaleta, the violinist Ariana Bronne, and the brilliant French Parennin Quartet.

■ There has hardly been another Berlin postwar season with such a bulk of first-class soloists. Ralph Kirkpatrick was much admired for his Scarlatti interpretations. From the roster of pianists we heard Gieseking, Arrau, Monique Haas, Giovanni Nenna, Winfried Wolf, and Gloria Sharaff. Violinists included Yehudi Menuhin and Julian Olevsky, and Kenneth Spencer has by now definitely won the hearts of the Berliners. Outstanding, of course, here as anywhere, is Friedrich Gulda's complete cycle of Beethoven piano sonatas. He surely must be rated the representative of the whole younger generation of Beethoven pianists. His physical strain must be enormous, as he plays this cycle not only in Berlin, but in two West German cities too, and yet the impression is one of complete ease combined with unique concentration.

■ In East Berlin the Deutsche Staatsoper premiered Mozart's *Entführung*. It is a gay production, conducted by Hans Löwlein, directed by Carl-Heinrich Kreith, and designed by Hainer Hill. If the singing suffered in the parts of Belmonte and Constanze from rather coarse voices, the Osmin of Gerhard Frey and the Blondchen of Erna Roscher were at least acceptable, and Gerhard Unger is certainly the best Pedrillo one can hear on any German stage. Erich Kleiber has returned for a short guest appearance, and his opening concert, in which he conducted Smetana's majestic "Vysehrad," Mozart's "Linzer" C Major Symphony (which became under his hands D-double flat), and Dvorak's Fifth, showed the Staatskapelle in fine form.

■ A definite statement announces the opening of the rebuilt Staatsoper Unter den Linden for Sept. 4, 1955. Kleiber will become Generalmusikdirektor. The opening festival week will see new productions of *Fidelio, Iphigenie in Aulis, Don Giovanni, Meistersinger*, as well as a full evening of ballet, concerts, and probably guest performances by the ensemble of the Moscow Bolshoi Theatre.

HORST KOEGLER

Philippa Duke Schuyler with Juan Emilio Martini (right), conductor, and Senor Orfeo, director of El Mundo Radio, as she appeared on an all-South American radio hookup sponsored by Remington Rand from Buenos Aires on Oct. 1 and 8. Miss Schuyler performed the Gershwin Concerto in F and the Grieg Concerto with the Buenos Aires Philharmonic Orchestra under the baton of Senor Martini.

LONDON

■ Covent Garden has revived *Tales of Hoffmann* in a new and sumptuous setting by Wakhevitch. The version used was unfamiliar in London and contains a considerable amount of spoken dialogue, which in my opinion is ineffective in such a large theater. Also, though this version may be according to Offenbach's intentions, the order of the Acts—in which the Venetian Scene is played *after* the Antonia Scene—provides an anticlimax. It was also unwise to cast the veteran tenor Julius Patzak, great artist though he is, for the role of Hoffmann, which requires a younger singer. There was, however, much to be enjoyed, and in a large cast especial mention is due to Mattiwilda Dobbs (Olympia), Elsie Morison (Antonia), and particularly Hermann Uhde, who played four roles (Lindorf, Coppelius, Dr. Miracle, and Dapertutto) with compelling dramatic power and characterization. The majority of smaller roles also were excellently portrayed—for example, Geraint Evans (Spalanzani), and Raymond Neilsson in four thumbnail sketches. As producer, Günther Rennert had been invited from Hamburg. His genius for masterly handling of crowds and his unerring taste are largely responsible

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for the success of the production. The opera was conducted by Edward Downes, a member of the Musical Staff, who has already conducted previous operas in the repertoire. He had a difficult task in replacing Inghelbrecht, owing to illness at the last minute, and shows very considerable promise.

■ *Wozzeck* has been revived with two changes since the last revival. Elfriede Wasserthal is now the Marie, and apart from a difficulty with the English language, gives a highly emotional and convincing portrayal of the role. The other change is in the conductor, the opera now being under the direction of Reginald Goodall, senior resident conductor at Covent Garden. He had a difficult task in following Kleiber, but emerged with the highest credit. The two tremendous crescendi following the scene of the murder were arresting in their shattering power, and the orchestral playing throughout was excellently balanced. The American Jess Walters repeated his masterly interpretation of *Wozzeck*.

Rehearsals are now in active progress for the world premiere of Sir William Walton's three-act opera *Troilus and Cressida*, on which the composer has been working for several years. This will take place early in December. The libretto is by Christopher Hassall and is partly based on Chaucer's poem.

■ Isaac Stern has now consolidated his position in this country as an international violinist of the first rank. This was confirmed by his recent appearances—in the Beethoven Concerto with the R.P.O. under Beecham, and in a recital at the Festival Hall, where he played, among other items, the Brahms G Major Sonata, Bartok's First Sonata, and Bach's Chaconne. This distinguished violinist produces a silken tone with a technique that is flawless.

■ Mildred Dilling, the brilliant American harpist, is an artist whose return is always welcome. At her Wigmore Hall recital she played classic and romantic groups with magical effects of tone color. She was assisted on this occasion by the Soprano Emèlie Hooke in three Hebrew songs by Schumann for voice and harp.

■ The first of a series of "Beecham Popular Concerts" was given at the Festival Hall. The program of four works was both "popular" and distinguished—Schubert's First Symphony, Walton's Viola Concerto (played by Frederick Riddle, who has a long association with it), Delius's "In a Summer Garden," and Sibelius' "The Tempest."

TORONTO

■ The Concertgebouw Orchestra of Amsterdam (Eduard Van Beinum, conductor) gave a much-anticipated concert to a packed house at Massey Hall on Oct. 19. Their relatively chamberlike mellow sound came as a surprise to this North American listener who is accustomed to and prefers the more brilliant quality of groups like the Boston and Philadelphia Symphonies. They played Ravel's "Daphnis and Chloe" Suite No. 2 and Brahms' First Symphony with delightful accuracy and amazing dullness. The Overture to *Der Freischütz* lacked proper balance between the different sections, and the French horns had a bad time of it in their famous solo. A short symphony by the contemporary Dutch composer, Henk Badings, was a rather gloomy Hindemithian kind of work with abundant themes and little direction. Conscientious as the players and conductor were, on this occasion one had a feeling that the orchestra was a bit wearied with travelling and with the program *per se*. We hope that another Toronto visit by this distinguished group will leave us with the opinion which seems to prevail in most quarters, that the Concertgebouw is one of the world's great orchestras.

■ After two weeks of subscription and "pop" concerts by the Toronto Symphony Orchestra, their mutual effort with the Mendelssohn Choir at Massey Hall on Nov. 3 gave local audiences what they should expect from their orchestra and its conductor, Sir Ernest MacMillan. The Brahms Requiem, with Lois Marshall, soprano, and Norman Farrow, baritone, was the major work on the program, and it was a splendid performance. Sir Ernest displayed an excellent understanding of the work and was in complete command of the 175-voice choir and orchestra. Much credit is due the Choir for their contribution in this very difficult choral work. They were on their feet for over an hour and tackled the multifarious problems of rhythm, melodic skips, and chromatic harmonies in fine fashion. Lois Marshall has never sung better. Mr. Farrow's voice lacked some of the dramatic quality so necessary in this work, although he displayed even control, good taste, and sound musicianship. Earlier in the program Miss Marshall sang the "Cantiones Mysticae" by the contemporary Canadian composer, Godfrey Ridout. The texts are from the Holy Sonnets of John Donne. The songs are contrasting in style, the first in a 17th-Century English idiom, and the second post-romantic. An inspired work, the soloist did a singularly beautiful job. The second half of this well-planned program was devoted to the music of Vaughan Williams, the Norfolk Rhapsody No. 1 for orchestra, and the Fantasia for solo piano, orchestra, organ, and chorus, written in 1950. The Fantasia is based on the "Old 104th" Psalm Tune, and shows the great composer at the height of his powers.

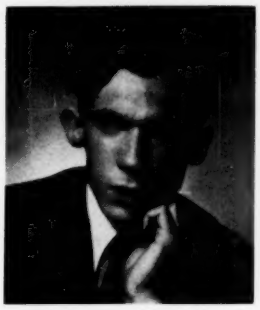
■ Something unusual occurred at Elisabeth Schwarzkopf's recital at the Eaton Auditorium on Nov. 4. The overflow audience seemed so enchanted by her Schubert and Brahms songs that she proceeded to drop the last three English groups on the program and sang five Hugo Wolf songs instead. This turned out to be the high point of the evening, especially "Die Zigeunerin" and "Anacreon's Grab." Madame Schwarzkopf is unquestionably one of the great vocal artists of our day, and Toronto will want her back very soon. EZRA SCHABAS

OTTAWA

■ The new fall and winter musical season in Ottawa was inaugurated on Oct. 6 by the appearance of the C.B.C. Symphony orchestra. The concert, part of the special entertainment arranged for Colombo Plan delegates who were meeting in Ottawa, was presented under the joint

GLENN GOULD

Pianist



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Montreal *Gazette*, Jan. 25, 1954

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C.B.C. Review, Toronto, Oct. 17, 1954

"It is quite clear that he is to become one of the great musical personalities of this generation."
Montreal *Star*, Nov., 1952

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auspices of the Department of External Affairs and the Canadian Broadcasting Corporation, and was attended by conference delegates and invited guests. Under the baton of Geoffrey Waddington, distinguished director of music for the C.B.C., the orchestra presented an impressive and varied concert of Canadian music. Composers represented were Sir Ernest MacMillan, Harry Somers, Oscar Morawetz, Godfrey Ridout, Pierre Mercure, Howard Cable, and Jean Papineau-Couture. A special work for the occasion was commissioned by the C.B.C., "Three Pieces for an Indian Play" by Walter Kaufman. Conductor of the Winnipeg Symphony Orchestra for the past six years, Mr. Kaufman came to Canada from Europe after a number of years in India as music director of a film company. While there he made a special study of the music of that country, experience which he used to good advantage in this musical tribute to the Colombo Plan members.

■ The Ottawa Morning Music Club, formed in 1892, gives an average of five concerts a year to capacity audiences. Ruggiero Ricci, young American violinist, was the first artist presented this season. In a brilliant display of his technical, tonal, and interpretative mastery, Mr. Ricci presented compositions by Locatelli, Schubert, Mozart, Beethoven, Paganini, and a striking interpretation of Prokofiev's Violin Sonata in F Minor. Mr. Ricci's accompanist, David Garvey, gave strong, confident, and sympathetic support.

■ The Tremblay Concert Series, Ottawa's largest concert agency, has enjoyed 26 years of commendable activity, bringing many and varied types of performing artists and groups to Ottawa. Jerome Hines, Metropolitan Opera bass, was the first artist to appear on this series. His program consisted of five bass arias, a judiciously selected group of lieder, and a group of French art songs. This reviewer regrets that Mr. Hines did not choose his English group with more care. The selections were trite and hardly representative of the fine literature that exists. It is not easy to reconcile oneself to the fact that so many singers completely ignore the potentialities of good English songs. Audiences stand little chance of ever becoming familiar with songs in their own language if artists insist on relegating them to the position of afterthoughts. As a special feature Mr. Tremblay presented the London Festival Ballet in a performance of four familiar ballets—Act Two of "Swan Lake," "Don Quixote Pas de Deux," "Scheherazade," and "Le Beau Danube." A "safe-bet" program this, with some outstanding dancing by Toumanova, Nora Kovach, Rabovsky, Briansky, and Gilpin. But Canadians are eager to see contemporary ballets as well as the standard repertoire.

■ The Ottawa Philharmonic Orchestra, under its permanent conductor Eugene Kash, gave its initial performance of the season in the Capitol Theatre. The program consisted of a Suite for Orchestra by William Byrd arranged by Gordon Jacob, a Haydn Symphony, Kodaly's "Dances of Galanta," and a group of songs and arias by Carol Brice, the American contralto. Miss Brice received once more the acclaim given in her first Ottawa appearance a year ago. She reaffirmed the quality and depth of expression and control which had endeared her to Ottawa audiences, and to this reviewer justified the confidence placed in her future by the late Serge Koussevitsky.

ROBERT FLEMING

(Continued from page 10)

Students intent on building a career in music require a broadening of viewpoint to break down the unrealistic classification of occupations that places the concert performer, symphony conductor, opera star, and serious composer as the highest and worthiest of all, and other musicians as inferior. Elementary instrumental teaching is generally placed lowest in esteem in this arbitrary valuation, yet it requires as much musicianship to teach beginners well as advanced pupils. Failure to recognize this fact is back of the silly notion that anyone can teach a beginner, and for the amount of poor teaching that exists today.

An orientation course on careers in music ought to be part of the curriculum in every school of music and college music department. The truth about the oversupply of potential concert performers, the limited openings for advanced teaching, the broader opportunities in studio teaching, the possibilities of giving local community recitals, and the chances of establishing music schools in sections of the country lacking facilities for musical education, would be of enormous help to students in deciding upon worthwhile professional activities.

No matter how thorough and exacting the training is in preparing music students for their profession, no school may justly claim it has done all it can for them that does not realistically present the conditions they will face in the outside world. The career-minded student must consider these conditions and receive guidance on how he may adapt himself to them.

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HERE and THERE

■ A startled trainmaster held the Number 99 Buffalo-bound New York Central one recent midnight while a damsel in hoop-skirted baroque court gown of the mid-18th Century tore towards gate 35-37, with a distinguished gentleman in contemporary black ties and tails in hot pursuit. It wasn't a mirage or a transposed stage scene. It was soprano **Laurel Hurley,** just finished with her stint in "Rosenkavalier," and Dr. Rosenstock, trying to get to the upstate city for an early morning rehearsal of "Traviata." Dr. Rosenstock may not be able to outrun the prima-donna, but I'd be willing to wager he was on the "Tuscarora" when it pulled out. They had exactly 17 minutes from curtain fall to Grand Central departure. The eminent conductor impresses this reporter as one person who is never daunted by time or circumstance. Witness the current season on 55th Street. Pretty Laurel will make her debut at the Big House on 39th Street shortly—in "Arabella," I believe.

■ "Met" news of interest is the appointment of **Mitropoulos** to conduct "Salome," come December—or is this still in the rumor stage?

■ **Efrem Kurtz,** conductor and musical director of the Houston Symphony for the past six years, has recently completed a season of guest appearances in Europe with a series of concerts on the podium for the Liverpool Philharmonic Orchestra. Additional engagements in the Isles and on the Continent will occupy the conductor's time until he leaves for a January-February tour in Israel.

■ A young conductor in the news is **Elliot Lawrence,** who was at one time a bandleader, a TV conductor, and music director in the popular field. It seems though that a conductorial assignment with the National Symphony Orchestra to direct one of his own compositions, when he was still in his teens and doubtless impressionable, has slowly turned his talents to the more serious side of music. His series of symphonic "Portraits of the Isle of Majorca" has won acclaim, and Elliot has been invited to conduct the Majorca Symphony this season, returning later to America for more orchestral dates in this country.

■ Soprano **Mary Curtis,** after a happy honeymoon, is singing "Traviata" and "Tosca" in Monterrey, Mexico. Thence she travels to Guadalajara to appear as Desdemona in "Otello" and Leonora in "La Forza del Destino," leaving in December for Italy to fulfill engagements in Palermo and Reggio. New dates take the New England-born singer to Tunis for roles in "Aida" and "Falstaff," then back to the regular season at La Scala, Milan, and the lyric stages of Venice and Como.

■ A really passionate opera devotee is **Lura Wine** of the Record Shop in Richmond, Va. She writes us that she heeds not distance nor snow nor heat nor any other hazard in getting to choice performances. (We are thinking of suggesting the post-office motto for her slogan.) She drove 1,350 miles to listen to a Philadelphia presentation; motored all the way to Los Angeles to catch the debut of Mado Robin on Oct. 20; somehow reached New Orleans a couple of days later for Vinay's "Otello"; and confidently expected to be again in Philadelphia to observe the seduction of Samson on Oct. 26. She gets to NYC for the "Met" once in a while, but complains that this company's schedule hits her busy season. Miss Wine was in Cincinatti for the Zoo Opera on the occasion when, during resonant-voiced Jerome Hines "Mephisto" air (the Serenade), a brass-lunged duck made a duet of the "Ha, haha, Ho, hoho" passage—an octave jump—and Miss Wine asserts the assisting "artist" was perfectly on pitch.

■ **Ricardo Odnoposoff** has just made an extensive tour of Argentina and Brazil, playing 10 concerts in Buenos Aires alone, three of these being with the Orquesta del Estado. The artist is currently busy with his annual transcontinental concerts throughout the United States and Canada.

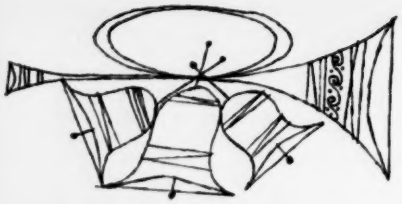
■ Along the tour routes: news from Athens, Greece, recounts a great success for **Reginald Stewart** guest-conducting the State Orchestra at the Theatre of Herodus Atticus to a sold out house. His first program included Glinka's Overture to "Russlan and Ludmilla," the Mozart Symphony No. 40, and Tchaikovsky's "Pathétique" Symphony. On holiday in Myconos, the eminent conductor interrupted his rest period to accept invitations from the State Orchestra. Further concerts were scheduled.

Announcement has been received of the marriage of the handsome, young Brazilian conductor Eleazar Segundo Alfonso de Carvalho and Jooy Maria Lounis Carvalho de Oliviera, an accomplished pianist who was heard in a Town Hall recital two seasons ago. Calvalho, who has conducted in this country, Belgium, France, and Italy, is Permanent Director and Conductor of the National Symphony of Brazil.

A belated snapshot from the San Francisco Opera Company shows this happy quartet of artists en route from rehearsal. From left, stalwart tenor Brian Sullivan; Licia Albanese, a top favorite among visiting divas; the inimitable Salvatore Baccaloni; and the popular bass-baritone Cesare Siepi.

■ After playing in London's Festival Hall under the direction of Dr. Reginald Jacques, **Julius Katchen** began a tour that will carry this fine young pianist to South Africa, Japan, Singapore, Hong Kong, Bangkok, and India —60 concerts in 3 months with a subsequent return to Europe for a series of engagements.

■ **Dezso Ernster** was heard in London in a revival of "Goetterdaemmerung"; and, following a very short vacation, went to Salzburg to sing under the baton of Furtwaengler, the Munich Festival under Hans Kappertsbusch, and the Vienna Opera. He returned to America to sing in the Deep South, and made a fast trip back to Europe to appear as Baron Ochs at the Rome Opera. In January the basso will start his ninth season in New York's Metropolitan Opera. M. C.



BUGLES AND BELLS

By H. W. HEINSHEIMER

IN the spirit of its bicentennial theme—"Man's Right to Knowledge and the Free Use Thereof"—Columbia University organized a conference devoted to "The Role of a University in the Creative Arts." I would like to thank Professor Douglas Moore, head of Columbia's Music Department, for having invited me to participate. I spent an invigorating day on the campus, partook of two meals and a cocktail party (both helping us to understand that we were there to deal with matters of the mind, not of the body), participated in a succession of addresses and panel discussions, listened to a resounding speech on "The Arts and Modern Man" by Lewis Mumford (who blamed Plato for the fact that the creative artist had been excluded from the university for the last 2,000 years and left everyone with the pleasant impression that our generation, after two dreary millenniums, was at last beginning to right the wrong wished on the academic world by the wretched Greek), and—maybe the best part of it all—indulged in stimulating small talk with painters, architects, producers, art collectors, playwrights, critics, and musicians who had come in large numbers and who all seemed to enjoy the occasion, so rare in our isolated lives, to mingle with people who spend their own lives in differently labeled cubbyholes.

It was indeed an atmosphere worthy of the *universitas*. And all this took place not in some mountain resort in Colorado or at a lake in Austria, but on 117th Street in New York City. During this one day nobody seemed in a hurry, nobody raised a nervously strained voice, nobody pushed, nobody mentioned money. Everybody looked relaxed, happy, very much at ease. New York, as soon as we had entered the Men's Faculty Club, seemed miles away—but the important thing was the fact that we were, after all, very much in New York. It was a good feeling to see again with one's own eyes what one knows, of course, in general terms, but what from time to time needs reaffirmation, lest one forget: to see again what a wonderful town New York really is.

Before we arrived at Morningside Heights, the two papers which were to be presented to each of the panels (Drama, Painting and Sculpture, Architecture, Music) had been mailed to the participants. The music papers by William Schuman, President of Juilliard, and Professor Donald J. Grout of Columbia's Music Department, were, of course, scholarly and profound—but they seemed to me somehow limited in their scope for such an unusual and solemn occasion. Mr. Schuman dealt mainly with the question of whether or not professional musicians, performers, and composers, should get their instruction at the university (as distinguished from the conservatory), whether they should get a degree, whether music in its higher levels should be part of the curriculum, and so on. Mr. Schuman seemed in favor of it. Professor Arthur Mendel, one of the official "discussants," was not.

Most of the people in the audience didn't seem to care too much one way or another, but everybody seemed visibly pleased when Aaron Copland got up to talk about a very different function of the university, that of a protecting and sponsoring force for the creative arts. Soon we found ourselves in a spirited discussion of the responsibilities of the university in a country that so visibly craves for artistic expression and that, in the absence of state-supported opera houses, art academies, theatres, and conservatories, has to find its own very different, American way of getting things done. The university—not only Columbia with its Opera Theatre, its Ditson Fund, the Art Center it is about to build, but hundreds of universities all over the country—emerged as the potential spiritual leader in this American struggle for artistic achievement.

As the afternoon progressed this became the central theme of the conversations, and the question of whether or not a bassoon player should be given a B. A. began to fade away. I could only admire the brilliance of the organizers of the conference who, at the very outset of our meeting, had presented us with a number of addresses that, at first, seemed to have no connection at all with its theme, "The Role of a University in the Creative Arts." Two Europeans—the Cultural Attache with the Yugoslavian Delegation of the United Nations, and Mr. Odd Holaas, a member of the Norwegian Embassy in Washington—spoke about the participation of the state as a sponsor of the arts in their countries. Dr. Holaas, a man of charming manners and dry wit, figured that, if public subsidies in the United States (with its 160 million inhabitants) were given at the same ratio as they are given to the 3½ million Norwegians, not less than $130,000,000 would pour yearly into the bulging coffers of our opera houses, symphony orchestras, and art schools.

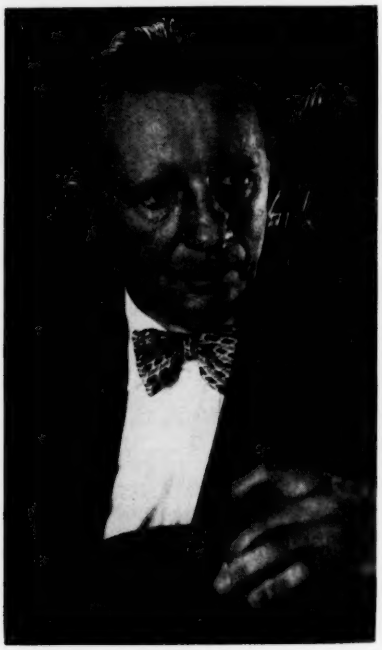
At first, as I said before, the real meaning of these seemingly unconnected revelations didn't emerge. But soon the realization that in America such practices do not exist, and that they would not come into existence for a long time, if indeed ever, became the foundation for positive and constructive thoughts. Here indeed was an important role for American universities to assume, a role European universities never had to consider. By the time we went home, everybody seemed a little surer that they would play their role well.

SCHOOL NEWS

By GID W. WALDROP

FACULTY APPOINTMENTS

■ Mr. John Bitter, Dean of the University of Miami School of Music, has announced the appointment of Herman Busch as Professor of Cello and First Cellist of the University of Miami Symphony Orchestra for the fall of 1954. Mr. Busch will succeed Mr. Jean Bedetti, who recently tendered his resignation to devote himself entirely to solo work.



Mr. Herman Busch has had a distinguished career as a soloist and chamber music player. He was born in Siegen, Germany. His father, an accomplished musician, was also a well-known violin maker. His brother Fritz gained fame as a symphony orchestra and opera conductor all over Europe as well as in the United States, and his late brother Adolf was equally famous as soloist, teacher, and first violinist for the Busch Quartet. Herman Busch studied at the Cologne Music Academy, after which he was soloist for many European orchestras including those in London, Vienna, and Rome. Just before coming to this country he was first cellist for the Vienna Symphony Orchestra. He was cellist of the Busch Quartet from 1930 until the death of Adolf Busch necessitated the disbanding of this organization. He then joined Alexander Schneider and his quartet in concertizing and making records for the Haydn Society. In conjunction with Rudolf Serkin, the pianist, he has been for the last five years a member of the faculty of the Summer Music School at Marlboro College in Vermont. He maried Charlotte Ising in 1924. They have one daughter.

■ President Harold C. Case of Boston University and Dean Robert A. Choate announce the appointment of Clara Shear, American soprano, as Teaching Associate in singing at Boston University college of music, school of fine and applied arts. Miss Shear appeared with the San Carlo Opera Company and the Chicago Civic Opera Company. Some 22 roles were sung with this Company, including two American premieres—Alfano's *La Resurrection* and Honegger's *Judith*. She is a member of the National Association of Teachers of Singing.

■ Mr. Robert Darnes (B.S., Kansas State College; M.A., University of Denver) was recently appointed assistant Professor of Music Education and Band Director at the Oklahoma College for Women. Mr. Darnes was formerly director of bands in public schools and Junior College at Garden City, Kansas.

16th Annual Leventritt Competition

The 16th annual competition for the award of the Edgar M. Leventritt Foundation will be held this spring in New York City. Applications for the competition, which will be open to pianists and violinists between the ages of 17 and 28 (thereby raising the previous age limit by two years), must be filed by Jan. 31, 1955, and may be obtained from the Foundation offices, 30 Broad Street, New York 4, or from leading music schools across the country. Applicants need not be residents of the U.S. or Canada, as has been the practice in the past.

The Foundation was created in 1939 in memory of the late Edgar M. Leventritt, lawyer and music lover, to continue his lifetime's activities in aiding young artists to get started in their careers. Until recently the award of the annual contest sponsored by the Foundation was a solo appearance with the New York Philharmonic-Symphony, but in the past few years such orchestras as those of Cleveland, Pittsburgh, Philadelphia, Chicago, Buffalo, and Denver have also engaged the winner for solo appearances.

As in the past, the winner of the competition will be selected by a board of judges, which includes eminent conductors, pianists, and violinists, and in line with the Foundation's policy of maintaining the highest standards, the award will not be granted unless the board feels the contestant to be ready for an immediate career as a concert artist. Last year's panel of judges included Zino Francescatti, Alexander Schneider, Lillian Fuchs, Leopold Mannes, Abram Chasins, Nadia Reisenberg, Rudolf Serkin, Eugene Istomin, Leonard Bernstein, George Szell and Arthur Judson. The award for 1954 was won by 19-year-old pianist Van Cliburn, who made his debut with the New York Philharmonic Symphony on Nov. 14 in Carnegie Hall.

RECENT PRIZEWINNERS

■ It has been announced that **John Robert Dunlap** has been selected from recent vocal auditions by judges for the National Music League to be added to the League's artist list. Mr. Dunlap is the first baritone in over five years to be chosen for management by America's only non-profit concert organization. A native of Lancaster, Pa., Mr. Dunlap has studied music at Susquehanna University, Pa., Stanford University, and Columbia University. His vocal teacher since 1951 is Carmine Gagliardi.

During 1953-54 John Robert Dunlap appeared over 30 times with the Amato Opera Theatre. He is also a member of the Robert Shaw Chorale, with which he appeared as soloist and sang baritone leads in the U.S. premieres of *A Child of Our Time* and Handel's *Time and Truth* at McMillan Theatre under Jacob Avshalamoff.

Vocal judges for these auditions included Richard Leach, Leon Barzin, Frederick Cohen, Emanuel Balaban, Yves Tinayre, Carl Bamberger, Mme. Lotte Leonard, and Maria Van Delden.

■ The Philadelphia Conservatory of Music, a member of its faculty, and two piano students were awarded prizes and scholarships at the recent Ole Bull Festival at Ole Bull Park, Pa., the annual feature of Pennsylvania Week. The festival was directed by Miss Inez Bull, coloratura soprano and great-grandniece of the famous Norwegian violinist. Miss Bull announced that the 1954 Festival represented the founding of the new Ole Bull School to be situated in the Park according to her present plans.

Besides the cash prizes, the awards won by the Conservatory members include a scholarship for six weeks study at the University of Oslo American Summer School of Music in Norway.

Allen Brennan, of 6727 Woodland Ave., Philadelphia, carried off the first prize of a $200 scholarship in the Duo-Piano division, as well as the first prize of a medal and $50 scholarship in the Artist Division. **Wayne McEvilly** received first prize and a $50 scholarship in another division. He lives at 39 Scarlett Ave., Green Ridge, Pa. **Jon Carlin,** his teacher, also won the first prize of the same division and the same award. The **Philadelphia Conservatory of Music** was awarded a Certificate of Merit by the Bull family for outstanding participation, as was Mr. Carlin.

Seventy musical organizations took part in the Festival, which was attended by Pennsylvania State officials and members of the Norwegian diplomatic corps stationed in Washington and Oslo, Norway.

■ **Hofstra College,** Hempstead, L. I., has been awarded an $11,000 grant by the Educational Television and Radio Center, Ann Arbor, Michigan, for its work on a series of television programs produced by the College. The announcement was made by Hofstra's President, Dr. John Cranford Adams. Dr. Adams is also chairman of the Television Committee of the American Council in Education.

The Center, which was established through the Fund for Adult Education, has agreed to offset part of the costs of the 13-week series of "People," the Psychology Department's program which is shown over station WPIX on Monday evenings between 9 and 9:30 p.m. The kinescopes of the programs will be forwarded to the center where they will be reproduced for distribution throughout the country.

The series of programs which feature Dr. Matthew N. Chappell, chairman of the Psychology Department, and his assistant, Dr. Herman Goldberg, are produced by Worthington Gregory. The series started Oct. 18, and two weeks later the Educational Television and Radio Center indicated it would underwrite part of the cost of the series in an effort to bring educational television to other parts of the country.

■ Charles P. Farnsley, Chairman of the Louisville Orchestra's Commissioning Project, has announced that 19 additional composers have been selected to receive commissions from the Orchestra. These $1,200 commissions from the Orchestra conducted by Robert Whitney have been received and accepted by composers representing seven countries. The United States composers include **Arthur Berger, Ingolf Dahl, Alexei Haieff, Lou Harrison, Everett Helm, Irving Fine, Peter J. Korn, Meyer Kupperman, Harold Morris, Nicolas Nabokov, Ned Rorem, Harold Shapero** and **Ben Weber.** The foreign composers in this group are **Henk Badings** of Holland, **Andre Jolivet** from France, **Paul Mueller** of Switzerland, Italian **Ildebrando Pizzetti, Edmund Rubbra** from England and **Juan Orrego Salas** of Chile. In addition, student composer **Melvyn Powell** has been chosen as recipient of a Louisville Orchestra student award which affords him $500 and the opportunity of having his work performed by the Orchestra.

Since the project began, a total of 65 composers have been commissioned to write works, and 10 student works have been selected for the Orchestra's Saturday Matinee series. Thirty-nine public readings have been given since the inception of this series on Jan. 2, 1954, which is one phase of the activities made possible by the $400,000 grant received from the Rockefeller Foundation a year ago last April. One of the basic ideas behind the Foundation's giving money to the Louisville Orchestra was to give financial aid to the creative artist, and to date, $91,400 has been awarded composers and student composers.

New Translations for Juilliard Opera Theater Productions

The Juilliard Opera Theater will perform *Idomeneo* in a new English version by Sherry Mangan on Jan. 27, 1955 (Mozart's birthday). Other production plans include Rossini's comic opera, *Le Comte Ory,* in an English translation by Robert A. Simon, and Puccini's *La Bohème* in a new translation by Marion Farquhar to be completed in 1955. The translations have been commissioned by the Juilliard Musical Foundation for the Juilliard Opera Theater.

Manhattan School Orchestra In Contemporary Works

The orchestra of the Manhattan School of Music, under the direction of Franco Autori, devoted most of its program to contemporary works. A Concertino for Oboe and Strings by Kassern, with Sara Reinking as soloist, was a pleasant work though of no outstanding musical substance. Dello Joio's Concert Music for Orchestra was given a brisk performance. The remainder of the program contained the overture to *The Marriage of Figaro* by Mozart and Brahms' Symphony No. 1. The students of the Manhattan School played with a verve which is often absent from professional performances, and it is to their credit and Mr. Autori's that their playing was musical and thoroughly satisfactory throughout the evening. W. C. H.

Ruth, Ray, American violinist (right), and her accompanist, Ruth von Haldenwang, played 18 recitals in Germany last summer, including the cities of Heidelberg, Stuttgart, and Nuernberg, where this picture was taken. Miss Ray has now returned to resume her teaching in the Fine Arts Building, Chicago, and at Cornell College in Iowa, where she is head of the violin department.

Chamber Music Premiere

"Trio," by Hubert Doris, a member of the Columbia University music faculty, was given a premiere performance by Cynthia Otis, harpist; Claude Monteux, flutist, and Lorin Bernsohn, cellist, at the opening of the Wheaton College 1954-55 Concert Series, in Norton, Mass., on Nov. 3.

The composer was present to receive the enthusiastic applause which greeted his work. Mr. Doris received his A.B. degree at Harvard College, and studied with Nadia Boulanger and with Pierre Monteux at his school of conducting.

Bach "Christmas" Oratorio Scheduled at Friends University

The seventh annual presentation of Bach's magnificent three-hour "Christmas" Oratorio will highlight the Bach Music Festival scheduled Dec. 12-14 by the School of Music of Friends University, Wichita, Kansas. Choruses and chorales will be performed by the university choir, with the orchestral parts played by a 20-piece ensemble selected from the Wichita Symphony. Fred Mayer, director of the School of Music, will again conduct the oratorio. The first half of the Sunday, Dec. 12, presentation of the oratorio is scheduled for 4:00 p.m., and the second portion at 7:30 p.m. During the

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interim a buffet supper of German foods characteristic of those served during the century in which Bach lived will be available in the university dining hall.

Works of Texas Univ. Composers Performed

Works of two University of Texas resident composers were featured by the San Antonio Symphony Orchestra and "Little Symphony" (Nov. 17) when the symphony made its traditional musical contribution to the Fine Arts Festival.

Musical Director Victor Alessandro conducted "Il Campo dei Fiori" by Kent Kennan, a Prix de Rome winner and music faculty member, at the "Little Symphony" concert in Recital Hall. The full orchestra concert, at 8:15 p.m. in Gregory Gymnasium, included First Rondo Concertante by Clifton Williams, also of the music faculty. The composer conducted.

Varied Program at Northwestern

Anthony Donato conducted the Northwestern University chamber orchestra in the first concert of its season, Nov. 23, on the University's Evanston campus. The varied program featured compositions of contrasting periods and styles. Included were an overture to Mozart's opera *Idomeneo,* the Second Symphony of Saint-Saens, and a suite of dances by Gretry. Also on the program were "The Lacquered Screen," a colorful impressionistic composition by Migot, and "Scena" by the contemporary American composer Burrill Phillips. The chamber orchestra is an organization of student players who specialize in the performance of works not often played by larger musical groups.

Bartok American Premiere At U.S.C.

The first American performance of a newly discovered piano work by the late Hungarian composer Bela Bartok was given by Professor Halsey Stevens, head of the composition department in the University of Southern California School of Music, at a recent lecture-recital in Bakersfield, California. Stevens, whose biography of Bartok was published last year, received a facsimile of the composition, entitled "Danse Orientale," from Hungary, where it was discovered in a 1913 newspaper. Bartok had apparently forgottten its existence, as he did not include it in his own list of his compositions.

College Glee Clubs Collaborate

The Smith College Glee Club will sing with two symphony orchestras — the Springfield Symphony and the National Symphony Orchestra—and with the Glee Clubs of Amherst, Harvard, Williams, and Yale in concerts throughout the East and in Northampton during the Club's 68th season.

The Harvard and Smith Glee Clubs will appear with the Springfield Symphony Orchestra in a concert in Springfield on Nov. 30. Beethoven's Choral Fantasia will be included in the program.

During their second annual Christmas Tour, the Smith College Glee Club will sing with Williams College in Bushnell Auditorium, Hartford, Conn., on Dec. 17, and with Yale University in the Veterans' Auditorium, Providence, R. I., on Dec. 19, and in Symphony Hall, Boston, Dec. 20. The programs for these benefit concerts for the scholarship funds of the three colleges will include Christmas music, classical melodies, both traditional and modern music for women's voices, and mixed carols.

The Amherst and Smith Glee Clubs will present a concert with the National Symphony Orchestra in John M. Greene Hall at Smith on Feb. 28, and in Constitution Hall, Washington, D. C., Mar. 2. Beethoven's C Major Mass will be featured in this program with the National Symphony.

The Bach Magnificat will be sung with Williams College at a concert in Williamstown on Mar. 27, and at the Smith College Spring Vespers service in Northampton on Apr. 17.

The Smith College Glee Club will sing "Pueri Habraeorum" by Randall Thompson at the annual celebration of George Washington's birthday at the traditional Rally Day exercises at Smith on Feb. 22. The Glee Club's 1954-55 season will close with the 68th annual Commencement Concert on the campus on June 4.

NASM 1954 Meeting In Los Angeles

For the first time in its 30-year history, the National Association of Schools of Music will meet on the west coast of the United States. The 30th Annual Meeting will take place at the Statler Hotel, Los Angeles, California, beginning on Wednesday, Dec. 29, and continuing through Dec. 31, 1954.

An impressive array of the nation's leading music administrators and educators will be in attendance. Official delegates will include the executive heads of 225 member schools, including conservatories of music, the music departments of liberal arts colleges, and the schools of music of the leading state universities of this country.

The Association's president, Harrison Keller, of the New England Conservatory of Music, has announced that the NASM, having been designated by the National Commission on Accreditation as the body responsible for music standards on a national scale will be hosts to more than 80 schools of the western area and also to representatives of the regional accrediting associations.

Publication of Volume on English-Scottish Folk Ballads Due

More than 20 years of painstaking research by a professor of English on the Berkeley campus, University of California, on the musical traditions of English-Scottish folk ballads, will be rewarded with the publication next year of the first volume of his study, *The Melodic Tradition of the English and Scottish Popular Ballads.*

Author of this monumental work, a projected four-volume series to be published by the Princeton University Press, is Dr. Bertrand H. Bronson, who, in addition to his courses in Chaucer, Johnson, and Shakespeare, often conducts a graduate course titled "The Popular Ballad." He has also contributed sections on Johnson and Boswell to a recent two-volume survey of major British writers.

Dr. Bronson's unique folk music research was inspired by, and forms a kind of musical counterpart to, another huge work in the realm of the folk ballad, the Francis J. Child collection of the English and Scottish ballads. This definitive edition by Professor Child of Harvard University, collected during the last decades of the 19th Century, was concerned chiefly with the texts as veritable, traditional pieces.

To the U.C. English professor and folk-ballad scholar, however, this was only half the story. Since the ballads were handed down in song form, he feels that their melodic tradition is an integral part, and should be considered in association with the text.

Since the early 1940s, Dr. Bronson has held three Guggenheim Fellowships, as well as a number of lesser grants to further his extensive folk music research. He is associate editor of the journal *Western Folklore,* and a member of the International Folk Music Council, the American Folklore Society, and the American Musicological Society. Dr. Bronson has written prolifically on many aspects of folk music, and is himself an accomplished musician.

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THE DANCE

By **ROSALYN KROKOVER**

■ During the past few years there has been a steady trickle of books pertaining to the subject of the basic principles of ballet, ballet technique, and how it should be studied and performed.

Those interested in the study of ballet will do well to keep in mind that, regardless of what a book claims, there is only one way to learn. That is by taking class under the most qualified teacher in your community. Ballet is no "do it yourself" art. The risks are too great. Knotted muscles, pulled tendons, and body disfigurement are a few things that can happen. Even when taking class it is not recommended that one practice at home until the important intricacies are ironed out and completely understood.

In the selection of a teacher, one cannot be too careful. Don't be fooled by certificates and the like. Don't be carried away by the school that gives the most frequent and dazzling student recitals. The highly advertised school is not necessarily the best. Before enrolling in a class be sure to investigate the background of the teacher. If it is claimed that he or she is an exponent of a certain reputable school in New York or Europe, write and find out. The little time and effort it takes will be well rewarded. A good school is only too happy to recommend a graduate whom they feel is qualified to teach their system.

Unfortunately there are many schools throughout this country that are more interested in the commercial aspects of a ballet school rather than the art. This is what the potential student must guard against. Until some system has been evolved to license qualified teachers, this condition will prevail.

With these points in mind, where does the value of a book on ballet technique lie? If the book is accurate and organized in a clear intelligent manner, it does have a place. It is a handy thing to have around to refresh one's memory of terms. A great deal can be learned from pictures. If the book is well illustrated it can be of invaluable assistance to the student. Corrections in class in matters of posture or body position that may not penetrate at the time because of concentration on just the physical performance of a step can be pointed up and clarified by studying an accurate picture. For the balletomane who has never studied but is aware of the technical steps used most frequently, a book is helpful for clarification of terminology. As a supplement to whatever one's interest in ballet may be, there are many uses for a good text on the subject. But never, never get the idea that it is possible to perform ballet from a book.

Two publications on the subject have been issued recently. One is an unpretentious little volume titled *The Ballet-Student's Primer* (Knopf, $2.50). It is the third in a series by Kay Ambrose. Celia Franca, an outstanding British dancer, choreographer, and teacher who is now the artistic director of the National Ballet Company of Canada, is the collaborator. This little book is packed with practical and intelligent "do's" and "don'ts" for those concerned with any aspect of ballet. It claims to be a "concentrated guide for beginners of all ages"—and that it is. All the basic fundamentals are covered accurately, with unusually clear text and illustrations. In addition, the faults most common to the student, and many times even to the professional, are brilliantly illustrated by the Kay Ambrose drawings. Exercises at the *barre, port de bras, centre* practice, and variations are included. In short, everything is there that would be taught in a well-organized class.

More elaborate is Random House's *Basic Ballet* ($7.50). It has been written by William Walters English, in collaboration with Zachary Solov, the ballet director of the Metropolitan Opera. There are some 700 pictures to illustrate the text, two extended play records tucked in the cover, and the book claims to furnish a "new way to learn the fundamentals of ballet." While the authors do not advocate a "do it yourself" attitude, it is inferred in the text that if all instructions for the basic *barre* exercises and *port de bras* are followed carefully, at the end of a two-year period of study with the book alone the student may advance to an extended variation based on the music of Odette's solo from Tchaikovsky's *Swan Lake*. Just how this could be accomplished, especially since no preparatory center floor practice is included in the instructions, would be of great interest. Such a feat may be possible, but highly improbable.

The illustrations for the *barre* work are especially processed in order to clarify the line of the body in relation to the exercise. A fine idea, except that the position of the model's body is not always correct. Otherwise, it is a handsome book, smartly designed; and if one's teacher happens to use the identical *barre* exercises, the records may come in handy. That is, if you have a phonograph that handles 45 rpm discs.

All those directly connected with the profession of ballet will find Richard Buckle's *Adventures of a Ballet Critic* (British Book Centre, Inc., $4.50) a fascinating, chatty and gossipy book. Buckle, affectionately called "Dickie" by his friends, was the founder and editor of the now defunct British magazine *Ballet*, and the dance critic for *The Observer*. He has met everybody, knows everybody, and gives many people a frank going-over in this book. One does not have to read between the lines to find out what he thinks of a particular person. Occasionally the writing and approach are a bit precious, even smug; but the author's enthusiasm, backed by real knowledge, is infectious, and the reader will get a good idea of ballet life in London.

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BOOK REVIEWS

By HAROLD SCHONBERG

■ Three books centering about the opera should add to the general contentment of the music lover this fall. Completely absorbing is *The Rainbow Bridge* by Mary Watkins Cushing (G. P. Putnam's Sons, 318 pp., $4.00), an account of seven hectic years the author experienced as the "buffer," secretary, and what-have-you to the great Olive Fremstad, one of the very special sopranos in musical history. Fremstad joined the Metropolitan Opera in 1903 and left in 1914. She retired from concert and opera in 1920, and died in 1951 at the age of 81.

This is not a formal biography. Miss Cushing concentrates on the period from 1911, when she was engaged by Fremstad, until 1918, when she (Miss Cushing) went off to war with the Motor Corps. Some of the writing is very feminine, touched with the "What am I doing here? Me, a girl from Vermont!" type of rapture. But for the most part this is a lively, amusing, and frequently penetrating study of a tremendous singer and a tremendous artist—a flamboyant, determined, hard-working, temperamental diva. Fremstad really comes to life, with all the majesty, selfishness, pettiness, and generosity that made her such a stimulating human being. Anecdotes galore: anecdotes about Fremstad and Toscanini, Fremstad and Gatti-Casazza, Fremstad and Gadski. Scattered throughout the book are wise comments on singing that students would do well to study carefully. And Miss Cushing, an observant reporter, gives us a fascinating day-by-day account of how her heroine lived, ate, dressed, mourned, existed. Fremstad today is a legend, and this book will not do anything to dispel it.

■ *A Pictorial Treasure of Opera in America* by Daniel Blum (Greenberg, 320 pp., $10.00) is just that—an elaborate collection of photographs of singers who have appeared in America (but mostly at the Metropolitan). Anyone you can think of is present. The author has assembled his collection opera by opera, in alphabetical order. First comes *L'Africaine,* and we see pictures of a fiercely moustachioed Caruso, of Ponselle and Nordica and Gadski, of Gigli and other great singers who have appeared in the Meyerbeer opera. And so on through *Die Walkuere.* A brief synopsis of each opera is supplied. A section entitled "Other Operas" has a few pictures of artists in seldom-heard works like *L'Oracolo* or *Koenigskinder.* And an opening section, "Early Years of Opera in America," presents fabled creatures like Lucca, Malibran, Mario, Sontag, and Kellog. A wonderful collection, all told, and also a history of costume. How times have changed! (And voices, too.)

■ A revision of *Kobbé's Complete Opera Book* by the Earl of Harewood (G. P. Putnam's Sons, 1262 pp., $10.00) is as handy a guide as any to have around the house. Apparently planned originally for British consumption, the book is slanted toward the British reader: the photographs are mostly Covent Garden, and the contemporary scene is slanted toward composers in England (especially Benjamin Britten). But there are 237 operas in the book, and certainly everything of any consequence is present. Editorializing is kept down to a minimum, and the synopses, often buttressed with musical examples, are readable.

■ Renée de Saussine's *Paganini* (McGraw-Hill, 271 pp., $4.50) purports to be a biography of the great violinist. In a way it is, and much information is present, but the book is handicapped by too many stylistic posturings and romantic vaporings. With all the research that Miss de Saussine has done, a really penetrating picture of the age should have ensued. Instead she fritters away her space with paragraphs like: "As Teresa went about her household tasks, she trembled lest that unknown world from which her child had barely escaped with his life, should yet spirit him away. . . . How intoxicating it must be to inspire universal admiration and devotion like the great artists of whom her friends had told her. Surely it would be worth while, even if, like Tartini, one made a pact. . . ."

■ Quite different is Siegmund Levarie's *Guillaume de Machaut* (Sheed and Ward, 114 pp., $2.25), one in a series of Great Religious Composers, edited by John J. Becker. Not too much is known about Machaut's life—he was born in 1300, died in 1377—and Levarie does not waste much time speculating. Rather, in his little book, he presents Machaut in relation to his time; and in the process gives the reader an absorbing account of music during the 14th Century. Equally interesting is Levarie's discussion of the problems concerning a religious composer (which includes an examination of the famous *Motu Proprio* that Pope Pius X published in 1903) and how an early composer like Machaut met them. A good part of the book is devoted to an examination of Machaut's famous Mass (famous in the history books, that is, though of recent years it has had several performances and also has achieved the permanence of an LP record).

■ In *The Conductor's World* (Library Publishers, 208 pp., $4.75), the veteran French conductor, D. E. Inghelbrecht, has written a wise and charming book. He is a little crochety, in an urbane and civilized manner, and many might consider his views old-fashioned, but through the book breathes a musical integrity that is as rare as it is welcome. Without mentioning names, Inghelbrecht has nasty things to say about virtuoso conductors, and, indeed, a large percentage of the tribe, most of whom he feels to be ill-equipped for the great task they are attempting. His chapter on "Graffiiti"—the scribblings that many conductors write in their scores—is really very funny, and his observations upon some of his colleagues have a Gallic cutting edge. You should enjoy this book. Unfortunately the translation is awkward. Tenses get mixed up, and words are frequently misused. Nothing fatal, however.

■ *Composition With Twelve Tones,* by Josef Rufer (Macmillan, 218 pp., $5.00; translated by Humphrey Searle). The fullest and best explanation in book form of the 12-tone technique. Many musical illustrations and elaborate analyses. Not easy reading, and it demands a good prior knowledge of the technical side of music. A valuable book.

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Franklin Ulrich Fanning, Jr. ("Ricky," age 12), of Dayton, Ohio, won first prize in the Guild Composition Test with a concerto which he orchestrated himself and played at the Young People's Concert in October with the Dayton Philharmonic Orchestra under conductor Paul Katz (standing behind Ricky). His teacher, Audley Wasson (left), won a prize for an anthem submitted in the Teacher's Division. Dr. John Mokrejs (inset) was the judge for the Test. Ricky also enters the piano-playing auditions of the Guild, won a "superior" rating in the National Federation of Music Clubs' Composition Test, and is above average in academic subjects.

Irl Allison announces that the deadline for entering the Guild Recording Festival (prizes from $5 to $750) is Dec. 15. For details, write to Guild headquarters, Box 1113, Austin, Texas.

Luisa Stojowski gave a course for teachers under the auspices of the Baltimore MTA in November. Classes were held in Peabody Conservatory of Music by invitation of Miss Thorp, head of the Preparatory Department. Mrs. Lawrence C. Rodda, program chairman, made the arrangements, and Mrs. Elizabeth Davis opened her home for a tea for the group.

James Reistrup, president of District of Columbia Federation of Music Clubs (more than 100 clubs), announces that this year's plans include many programs of music by American composers.

Marguerite Bartholomew has just been appointed music critic for *Comment*, a new publication which made its bow in Atlanta. Miss Bartholomew studied at the Royal Conservatory in Leipzig and in New York, where she lived and taught for many years, and is Atlanta representative of the *Musical Courier*.

Estelle Ruth, Guild chairman in Akron, is a remarkable woman. In addition to bringing up a sizable family and teaching an incalculable number of pupils, she has picked up degrees with great nonchalance. Her list now includes: BA (majoring in music); BS in education; BM in Catholic Church Music; and she is now working on a BM in piano with Arthur Loesser at the Cleveland Institute of Music. She is teaching at the "Old Trail" School (outside Cleveland); is VP of Ohio MTA; was convention chairman for the State's 75th Anniversary; President of the Akron Women's Chapter of the National Aeronautic Association; plays two-piano programs with Helen Warford; conducts a men's choir, a boy's choir, and Woman's City Club Chorus.

Hazel Dorey's pupil, Sylvia Soloman of Williamsport, for nine years in Guild auditions, won the Stillman Kelly Award of the National Federation of Music Clubs in 1953, and was featured in a recital at the Philadelphia Regional Conference in October. She is also a cash-prize winner of the Guild Recording Festival.

The Paterson Trio (Isabelle and Carl Wegman, and Isadore Freeman) gave a program at Lyncrest School in Fair Lawn, N. J.

Ernesto Berumen sails Dec. 9 to give a Chopin recital and a two-weeks Master Class in Havana, sponsored by the International Conservatory of Havana (Mme. Maria de Castro, Director.)

George M. Jones of Evergreen, Ala., who studied for some years at the Eastman School of Music and played the clarinet with the Rochester Philharmonic, has joined the faculty of Rutgers University. He was formerly a pupil of Mrs. Philip V. Speir ("Janie" Speir) and won his Guild H. S. Diploma under her instruction.

Augusta Gentsch, who frequently presents advanced pupils in individual recitals in Spokane, has a magnificent horse which she rides over Rocky Mountain trails.

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MUSICAL ACROSTIC No. 11

Prepared by CHARLES KENT, Music Faculty of the University of Mississippi

WORDS

A. 106 76 52 88 146 93 132 81

B. 72 83 17 50 61 3 56 80 22

C. 95 167 8 39 163 133 122

D. 70 65 40 160 108 129 27 85

E. 2 103 48 162 141 154 128

F. 145 43 79 77 117 164 62 143 124

G. 4 44 55 41 166 115 121 90 30 6 138 151

H. 74 34 119 60 53 16 45 7 66 159

J. 112 5 152 32 187 29 131 71 15 168 149 91

K. 78 67 100 135 59

L. 110 92 139 46 19

M. 150 38 98 87

N. 171 24 89 186 97

P. 174 12 136 178 114 25 54 157 37

Q. 153 181 9 104

R. 120 75 165 42 58 86 69

S. 82 20 18 13 57 51 127 102 31 126

T. 96 142 177 125 147 107 35 161 185

U. 184 26 63 170 156 172 144 11 28 33 180

V. 123 158 99 111 101

W. 47 68 169 183 155 21 130 10 113 137

36 84 180

X. 105 175 116 189

Y. 118 49 140 173 64 94 179 182 23

Z. 73 109 134 176 1 14 148

DEFINITIONS

16th century two-part vocal composition

American soprano at Met 1891-1909 (full name)

Sketch or draft of a composition (Ger.)

Opus number of Schumann's "Symphonic Etudes"

Mozart's symphony in D major (K. 385)

Present day meaning: Accompaniment

Stringed instrument said to have been invented by Bach

Congregation of Welsh bards

Hindemith Opera (Eng.)

First name, Verdi-Schiller heroine

To omit a vowel or syllable in pronunciation

Aines uniting notes into a single sound

Mahler's unfinished symphony

Weber opera

Dance common in Scotland, Ireland and America

Interval at which the clarinet overblows

Appelation of earliest extant Christian hymn

Orchestral "concert piece" from "Siegfried" (Ger.)

Inclusion of styles foreign to the composer's "natural" style

A class; in music, of Greek tetrachords

Opera by Strauss (with "The")

An easy bounding gait

In organ terminology, a "normal" pitch (comp)

Schumann's third symphony

1Z 2E 3B 4G 5J 6G 7H 8C 9Q 10W 11U 12P 13S 14Z 15J 16H

17B 18S 19L 20S 21W 22B 23Y 24N 25P 26U 27D 28U 29J

30G 31S 32J 33U 34H 35T 36W 37P 38M 39C 40D 41G 42R 43F 44G 45H

46L 47W 48E 49Y 50B 51S 52A 53H 54P 55G 56B 57S 58R 59K 60H 61B

62F 63U 64Y 65D 66H 67K 68W 69R 70D 71J 72B 73Z 74H 75R 76A 77F 78K

79F 80B 81A 82S 83B 84W 85D 86R 87M 88A 89N 90G 91J 92L 93A 94Y 95C

96T 97N 98M 99V 100K 101V 102S 103E 104Q 105X 106A 107T

108D 109Z 110L 111V 112J 113W 114P 115G 116X 117F 118Y 119H 120R

121G 122C 123V 124F 125T 126S 127S 128E 129D 130W 131J 132A 133C 134Z 135K

136P 137W 138G 139L 140Y 141E 142T 143F 144U 145F 146A 147T 148Z 149J 150M

151G 152J 153Q 154E 155W 156U 157P 158V 159H 160D 161T 162E 163C 164F 165R

166G 167C 168J 169W 170U 171N 172U 173Y 174P 175X 176Z 177T 178P

179Y 180W 181Q 182Y 183W 184U 185T 186N 187J 188U 189X

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definitions. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the Jan. 1 issue.

SOLUTION TO MUSICAL ACROSTIC No. 10

WORDS

A. Rests
B. Epithalamium
C. Emerald Isle
D. Swell
E. Echo
F. Matthay
G. Ulich
H. Spohr
I. Isorhythm
J. Choreography
K. Intonation
L. New World
M. Thomas Tallis
N. Hast
P. Echiquier
Q. Muette de Portici
R. Infante
S. Desert
T. Dittersdorf
U. Lelio
V. Eroticon
W. Affettuoso
X. Gianni Schicchi
Y. Ethos
Z. Sanft

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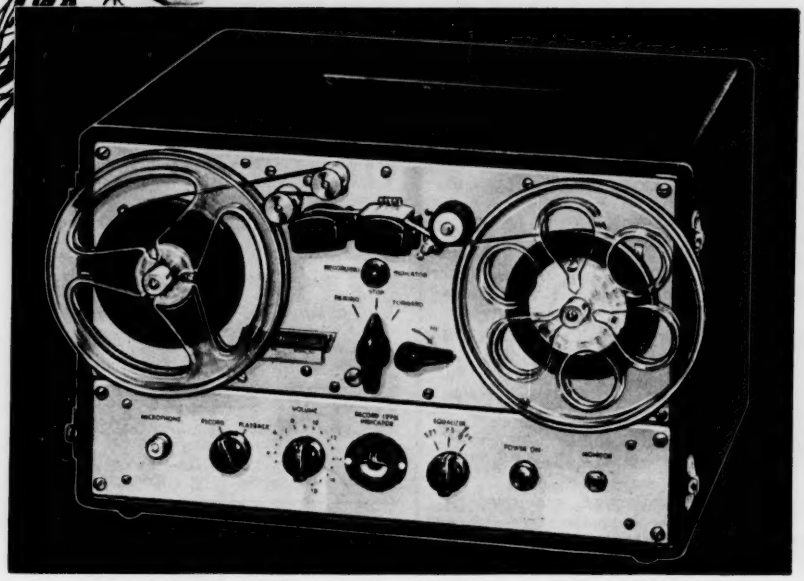

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